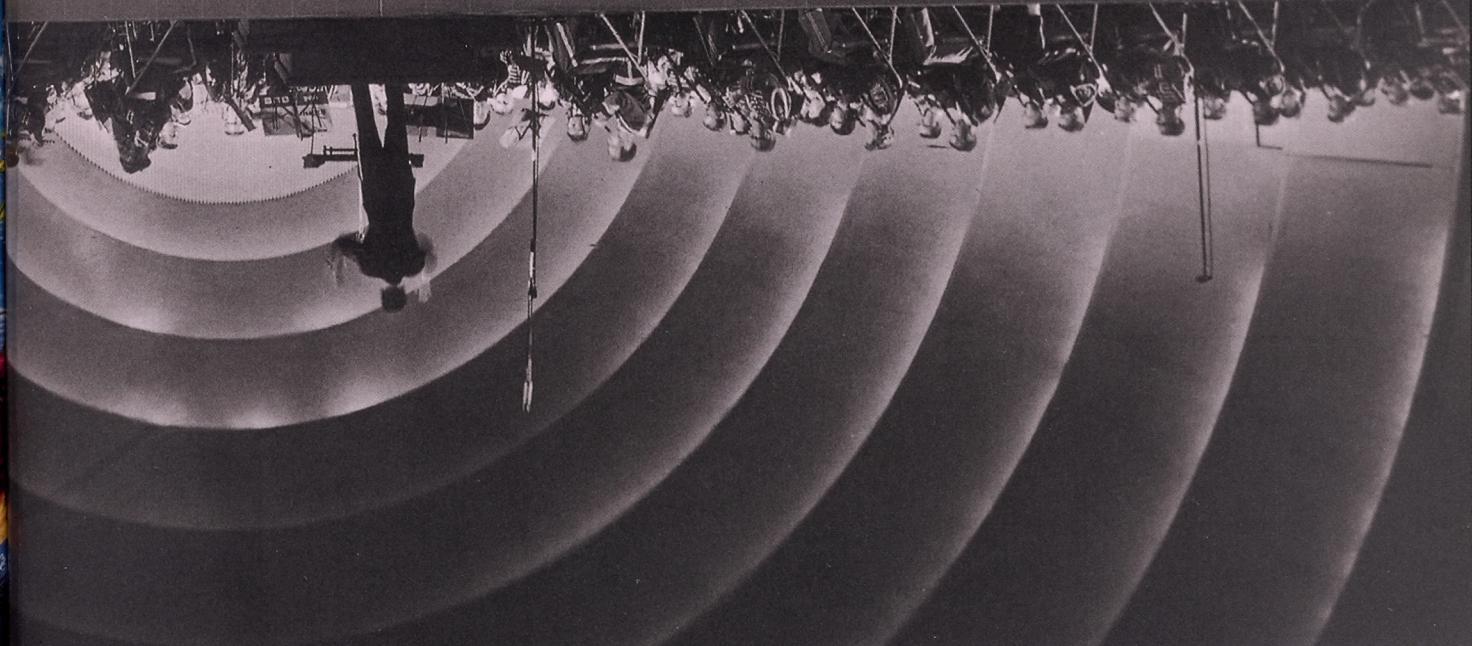


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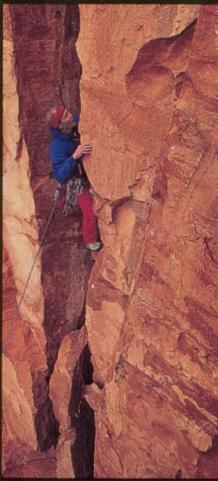
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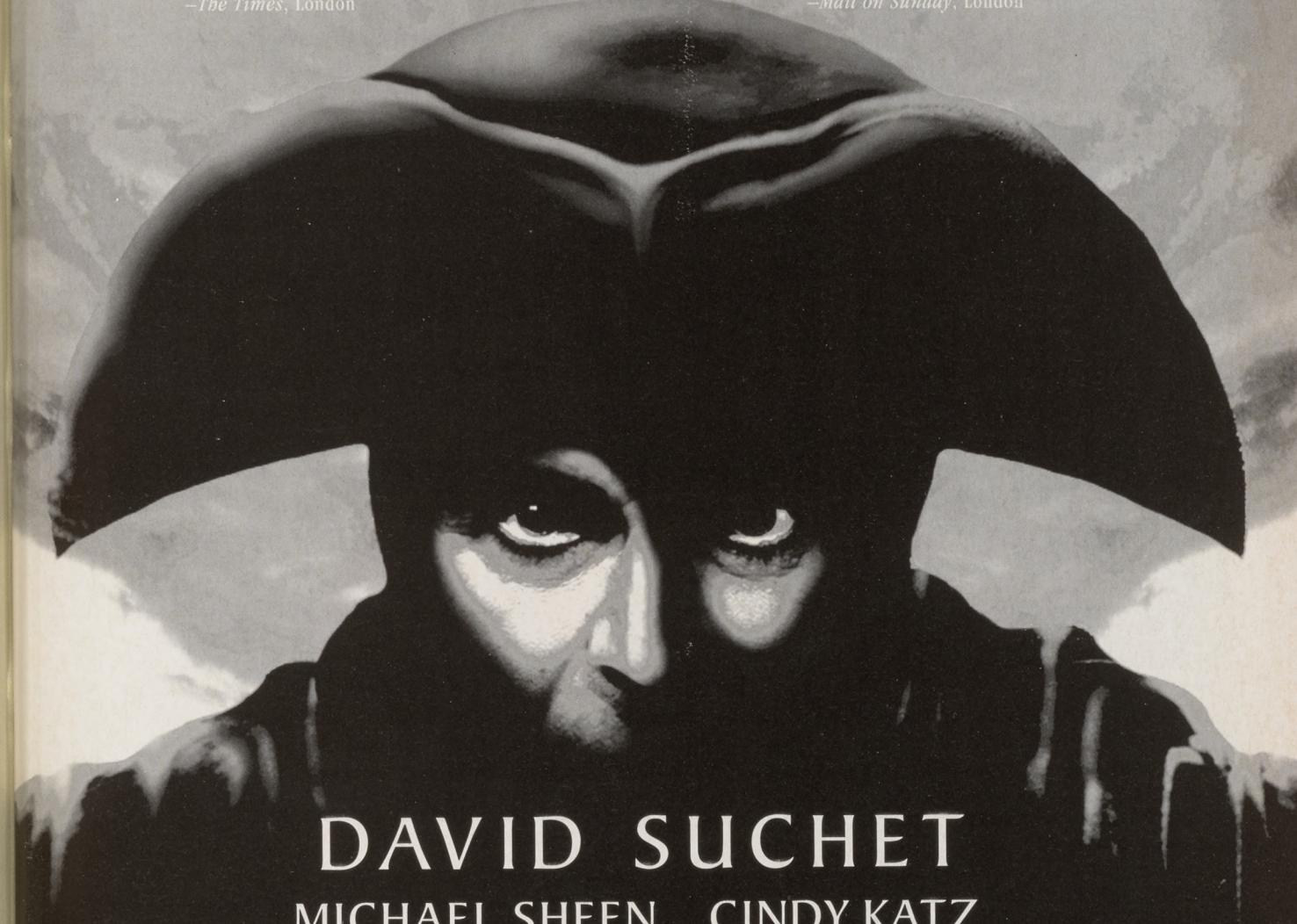
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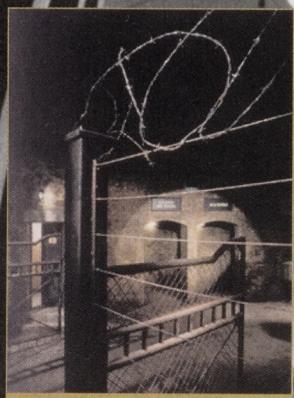
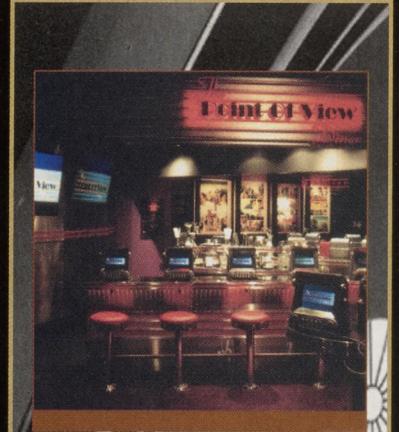
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PERFORMING ARTS magazine is published monthly by Performing Arts Network, Inc. to serve musical and theatrical attractions in California: Los Angeles, Pasadena, Thousand Oaks, Orange County, Costa Mesa, La Mirada, Cerritos, San Francisco, Berkeley, San Jose, San Diego, and La Jolla; and in New Jersey at the New Jersey Performing Arts Center. PERFORMING ARTS magazine is published at 10350 Santa Monica Boulevard, Suite 350, Los Angeles, CA 90025. Telephone (310) 551-1115. Fax (310) 551-1939. E-mail: pankraft@aol.com. All rights reserved. © 1999 by Performing Arts Network, Inc. Reproduction from these magazines without written permission is prohibited.

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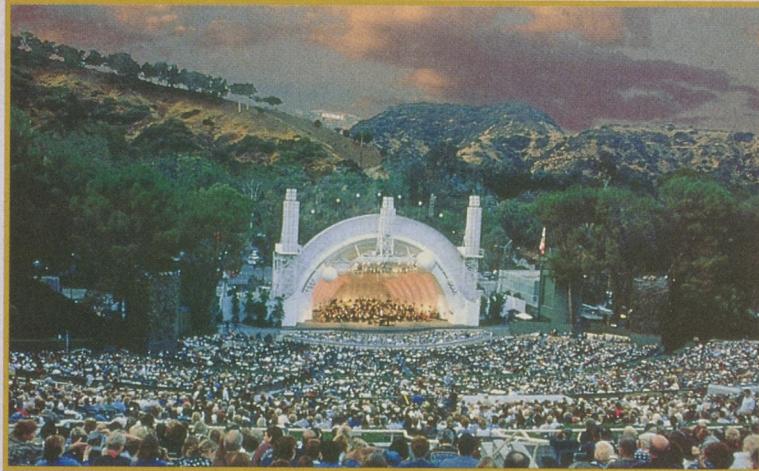
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# The Hollywood Bowl is on the Air!

Here's an up-to-the-minute listing of where you can go for exciting interviews, the latest and hottest news of upcoming Hollywood Bowl events, and features about artists coming to the Bowl:

- KUSC 91.5 FM, media sponsor for KUSC's Tuesday Nights at the Hollywood Bowl, features informative and in-depth interviews of conductors and soloists appearing at the Bowl, on "**Music 'Til Midnight**," hosted by Jim Svejda, every Monday evening through September 6.
- "**Café LA**," hosted by Tom Schnabel, will broadcast live from the Hollywood Bowl during WORLD FESTIVAL '99, 2-5 p.m. on 89.9 FM, KCRW. Interviews, music, and fun. September 12.
- **California Federal Bank's LA Philharmonic Preview Hour**, Sundays at 4 p.m., on 105.1 KKGO, official radio station of the Los Angeles Philharmonic Association, will feature interviews with some of the guest artists appearing with the Los Angeles Philharmonic this summer season.
- **Chuck Niles previews Lexus Jazz at the Bowl**. KLON 88.1 FM, LA's Jazz station and media sponsor for Wednesday's Lexus Jazz at the Bowl, will broadcast live from the Hollywood Bowl on concert nights, 3-7 p.m., with host Chuck Niles.



## Welcome to the **Summer Festival** 1999!

We hope your evening has begun successfully. We trust you had a smooth arrival at the Hollywood Bowl, that you are comfortably settled in your seats, and eager to hear what the musicians and artists have prepared for you. Let the celebration begin!

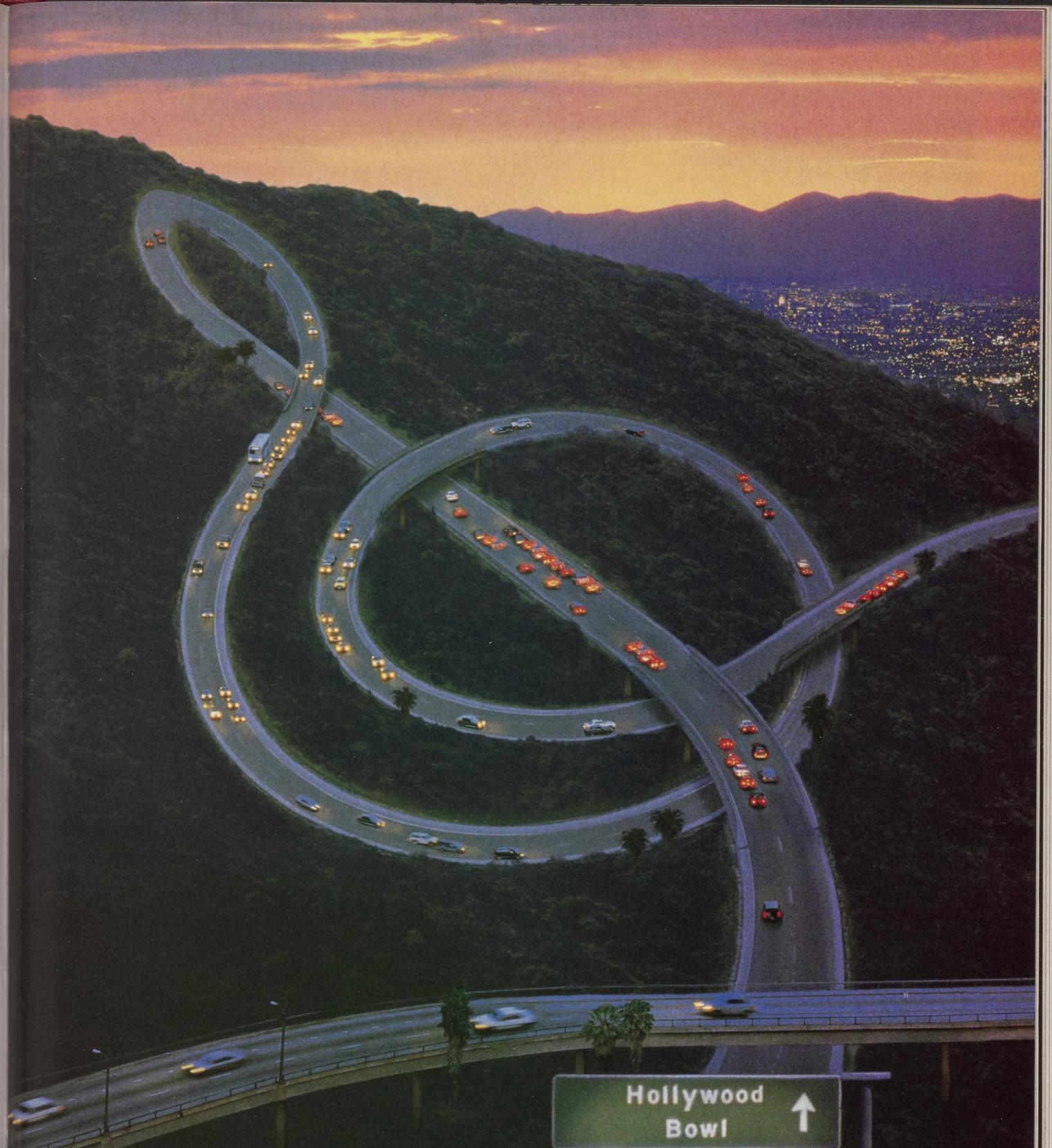
Since patron satisfaction is of primary importance to us, we'd like to continue to encourage your input. A new e-mail address has been established for your convenience. Whether by mail or via the Internet, please feel free to let us know your thoughts, and we will do our best to address your ideas and concerns (see below for details).

May you leave tonight with a feeling of enrichment — the concert you attended in this verdant oasis having left you with the sense of inspiration, beauty, and fulfillment music offers us all.

Wishing you many memorable evenings under the stars. We look forward to hearing from you.



Please address letters to PATRON SERVICES, Hollywood Bowl, P.O. Box 1286, Los Angeles, CA 90078, and send messages to [bowlpatron@aphil.org](mailto:bowlpatron@aphil.org). For more information about the current season, you can visit our web site at [www.hollywoodbowl.org](http://www.hollywoodbowl.org).



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Dept. PLX1

# Congratulations to our Essay Contest Winners!



Contest Winner Deborah A. Johnson

**C**ongratulations to Deborah A. Johnson, Lindsey Petenbrink-Wyman, and Cathy Brudnicki, the winner and the runners-up, respectively, for sharing their "My favorite experience at a Hollywood Bowl concert." The winner will receive a box for the "Fireworks Finale - Party of the Century" concert on September 17, and the runners-up will receive bench seats for the same evening. Our judges had a difficult time selecting the entries from Deborah Johnson and Lindsey Petenbrink-Wyman (age 13) printed below: many outstanding entries were received. We would like to thank everyone for sharing their memories of evenings of music ranging from Mozart to the Rolling Stones and of meeting old friends and making new ones, whether by sharing a picnic with strangers or by tripping and falling into someone's lap – and falling in love! We hope you enjoyed remembering your experiences at the Bowl as much as we enjoyed reading about them, and we hope you'll have many more magical nights here at the Bowl.

## WINNER

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Ovations and  
Offerings of musical  
Delights

Brimming  
Over  
With endless variations of  
Life...

That is, and forever will be, the Hollywood Bowl to me!

— Deborah A. Johnson

## FIRST RUNNER-UP

My favorite experience at a Hollywood Bowl concert was at the July Fourth fireworks spectacular when three generations of Sego girls were holding hands and oohing and aahing at the exact same fireworks. On June 17, I was told that we were going to be spending the Fourth of July at the Hollywood Bowl to see their July Fourth fireworks spectacular with my mom, my dad, and my grandmother. I was happy because I would get to go and see something that I have watched on television for a lot of years. Then, a couple of days before we were due to go, my grandmother called and said that Peter, Paul, and Mary were going to be there. Now being that I am thirteen years old I had no clue who these people were. So my mom whipped out a tape of them that she had taped when I was one year old. I watched that along with my mom and dad.

Then, on July Fourth, we boarded a bus to go to the Hollywood Bowl. When we

got there, I was so amazed at how big the place was. We found our seats (which took a bit of doing) and sat down to start our evening with fried chicken – a recipe that had been in my family since my great-great-grandmother. While the Hollywood Bowl Orchestra was playing and my mom and grandmother were remembering certain memories of the songs that were playing, I was making my own memories. Then when Peter, Paul and Mary came on, my whole family was singing right along. Then came my favorite part. I was sitting with my grandmother on one side of me and my mom on the other, all holding hands and oohing and aahing at the exact same fireworks, humming along to the song that the orchestra was playing. That night, when I got home and read about the contest, I quickly knew that this was my memory of the Hollywood Bowl.

— Lindsey Petenbrink-Wyman

## EXCERPT FROM SECOND RUNNER-UP

Having kept the same box for a number of years, we got to know our neighbors pretty well. We would share samples of our picnic food and wines. One box belonged to a single man who would bring a different woman to each concert. We neighbors knew that his date only stood a chance of being invited back again if the picnic supper she provided was up to her host's standard. We used to score each dinner on a one to ten scale, and, when his date was out of earshot, tell him the scores. Probably because most of the young women were not experienced cooks, very few meals passed muster. On one memorable evening, we had a lot of fun with the score for the "meal" provided for the two of them: two bagels, some cream cheese, and two cans of diet soda. Needless to say, we never saw that particular date again!

— Cathy Brudnicki



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# "Why Can't We All Just Get Along?"

*One Prescription: the Hollywood Bowl*

by Rebecca Steuermann

**M**aybe you've seen the billboards at a bus stop if you've been stuck in traffic in that hurry-up-and-wait stress machine Angelenos call their daily commute. A doctor in white lab coat announces "Buy two tickets to the Bowl and call me in the morning!" *What kind of prescription is that?* you might wonder as you press the star key *again* on your cell phone to return to a previous phone menu, having somehow missed the option of talking to a live person and hoping in vain that there won't be the same endless loop of bad music. How did Dante know it would come to this? Surely there's something better in life than being caught in this circle of Hell.

Yes, there is. And the doctor is *in*. He's only the latest in a long line of enthusiasts who have extolled the virtues, and restaura-

tive pleasures, of music in the great outdoors. From the Greek playwrights (who structured their dramas, performed in outdoor amphitheaters, to take advantage of the passage from day into night) to more recent rituals honoring the changing of the political hierarchy (the U.S. Presidential Inauguration), music and the out-of-doors seem always to perfectly accompany each other. And when you add several thousand people and a picnic to the scenario — say, gourmet barbecue chicken pizzas or a bucket of fried chicken — well, you've got a kind of glorious prescription that is definitely good for what ails us. You've also got a typical night at the Hollywood Bowl.

What is it that makes the Bowl "like no other place on earth... a blessed oasis," as Ernest Fleischmann, former Managing Director and Executive Vice President of

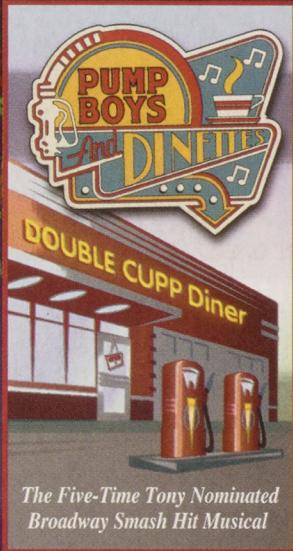
the Los Angeles Philharmonic Association, has said? Something in this natural amphitheater profoundly contrasts with the numerous inconveniences and discourtesies that we navigate through in our everyday lives. The Bowl experience provides a haven from the discontents of civilization — from mazes of phone menu options to Sigalerts on the 405 — through a perfect mixture of the elixir of music, the observance of social forms, and the freedom of being outdoors.

We know the social form at music events by the name "concert behavior"; at the Bowl its rigors are softened and enlivened by the outdoor locale. And we are softened, relaxed by the way the huge curving space contains us. As jazz vocalist Diana Krall put it before her recent performance at the Bowl, "It has this great vibe — like a real serious concert hall and

# Don't know where to go or what to see? It's NO Contest!

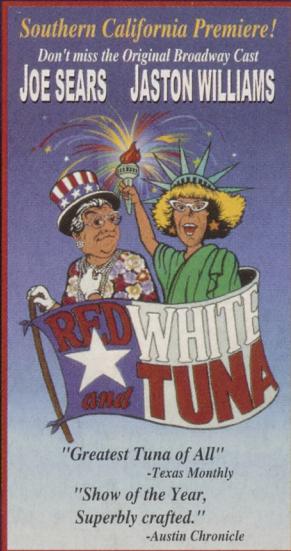
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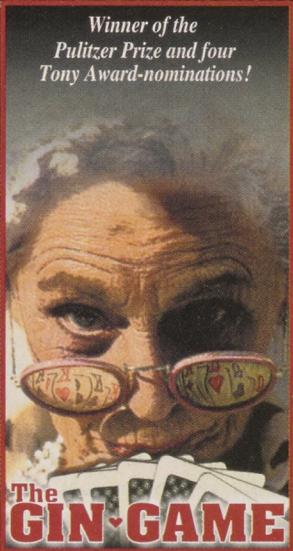
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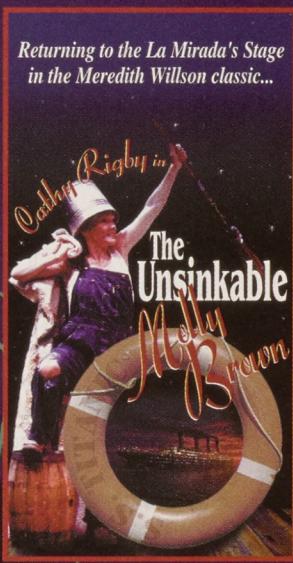


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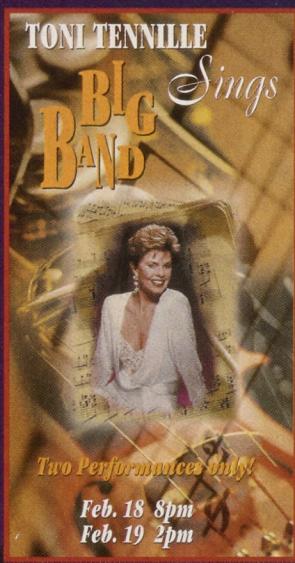
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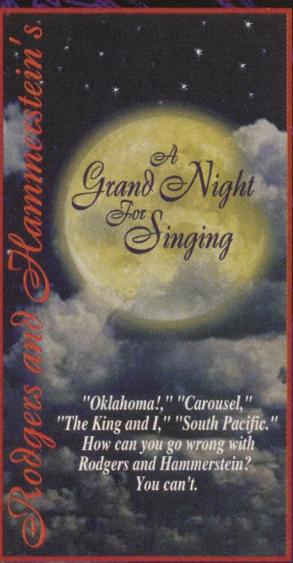
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relaxed nightclub at the same time." Although in the early years of the Bowl bringing food and drink was strictly forbidden, now we can eat and drink, stream in a bit late, even talk softly as we pass the fries, brie, grapes or Riesling. Watching the way the light changes as time passes from the evening sunset hour into true night helps us slowly decompress and unwind, drawing us closer to the ever stronger glow at the heart of the Bowl — the performers onstage. Soon we are rapt and involved.

It's easy to recognize the benefit of the outdoor experience and to see why our billboard doctor prescribes it. But what about the "social form" aspect? To many of us, that means more discomfort, not less. Social historian Judith Martin, perhaps better known as the syndicated guru of etiquette, Miss Manners, explains that certain social rituals, such as weddings or funerals, have evolved to help people get through emotionally intense experiences by giving them a social form to follow. If we know how to act and don't have to make it up as we go along, we have more freedom to deal with our thoughts and feelings on the occasion in question.

At a concert we know what to do and that gives us structure so we can enjoy a pleasurable intense evening. That we all turn towards the stage and participate in a vast communal silence to listen gives us what is increasingly a luxury — the freedom to think or feel or remember. In July, I found myself weeping at the passion of Juan José Mosalini's Grand Orchestra de Tango. Another patron was delighted to recognize selections from Susana Baca's Peruvian/African music on that night, too. Some years ago, I laughed uproariously at Victor Borge's falls from his piano bench and his ironic references to his own failing memory. Beethoven's Ninth Symphony a summer or two ago shook me in an existential way — it sounded so familiar yet so new that I wondered for a moment who I was. I was glad I knew it was a concert. I was also glad to be outdoors under a night sky with perhaps another cookie to munch on when the need arose.

The Bowl prescription of social form and outdoor freedom is also good for what ails the community — it provides the possibility for people to come together. Bowl patrons already know what Miss Manners recommends for the good life: that we agree to restrain certain individual impulses and follow a common language of behavior for our common good and common pleasure. And we have no trouble following her lead when she cau-



tions that *excesses* of etiquette have nothing to do with its true spirit. Stiffness and finicky-ness have nothing to do with the true soulful fun of the Bowl, either. Indeed, the Bowl is a respite from daily discourtesies precisely because of the way Bowl patrons accord dignity and respect to others to further everyone's enjoyment.

We share our corkscrews; we practice Polite Fiction — the ability to not see or not hear that which would cause embarrassment to others. Thus, most everyone at the Bowl pretends not to see or hear the occasional bottle roll down an aisle. Hollywood Bowl Orchestra conductor John Mauceri elevated the Polite Fiction to an art when he responded to an interviewer's question on whether he is bothered by such mishaps on the podium. "I always assume it is the sound of crickets," he said.

Other writers have remarked upon the goodwill and camaraderie that audiences at the Bowl regularly demonstrate and attribute it to a relaxation of artificial barriers between people. Perhaps so, but it is also our communal willingness to practice the artifice of the polite fiction that makes space for us all to breathe a little easier and enjoy.

Another aspect of the Bowl prescription for daily life is the chance to experience different cultures and customs (and I don't just mean what the people next to you are eating). Perhaps we can think of the Bowl as the Statue of Liberty of music, welcoming in a diversity of performers and listening experiences to enrich us. We are often the huddled masses on the freeway, yearning to breathe free! At the Bowl, we can belong to a community and take a trip to a faraway place among other adventurers, and we can still come and experience it all for as little as a dollar.

Classical music evenings and the jazz series may call forth the aficionados who happily bask in (and enthusiastically discuss) dearly loved sounds and musical forms. These music lovers co-exist side-by-side with newcomers who find their way

to Beethoven's music by gazing at the stars or discover that live jazz has an immediacy and heat not to be found listening to a car stereo or a home sound system.

The newly inaugurated World Festival '99 is a voyage to many places. And depending on the performers, our way of being an audience also changes. The exquisite Susana Baca wanted us to clap in syncopation with her elegant quartet of musicians. We shyly did our best. The electrifying Brazilian performer Carlinhos Brown wanted us up and moving. His ensemble's performance was a technotribal ritual where the musical past and the electronic global village future melded into a high powered rhythmic lava flow that all but swept us off our feet. The continent of Africa was on the itinerary, as were the regions producing Celtic music, Blues, Tex-Mex, Native American dance and ritual, and the ecstatic musics of gospel and Islamic Sufi mysticism. Each of these musical evenings broadened and deepened our experience of ourselves and each other.

The billboard doctor has a variety of prescriptions for us from the Bowl, but there is one special type of performance that does more than any other Bowl event to dispel our disgruntlement, our ennui, our fears and worries. This performance usually comes at the end of an evening of music: the ancient art of fireworks. There can be no more human experience than watching fireworks in a crowd of people, no spectacle like it that so draws us together no matter what language we speak or what neighborhood we're from. The sparkling, whistling streams of beauty — so fleeting, so gloriously unpragmatic — are pure joy and excitement; their function is magical. As Sally Bowles in *Cabaret*, Liza Minnelli did her anti-stress screaming alone under the railroad tracks as the trains went by. We can come together to the Bowl and watch the fireworks. We can open our picnic baskets, our hearts, minds and throats, happily gasping at the cascades of light along with thousands of people that we once again recognize as our human neighbors.

We return to our lives refreshed, enlivened and hopeful. It doesn't seem like such a bad old world, after all.

Thanks, doc. □

---

Writer Rebecca Steuermann is an avid music fan and frequently attends concerts at the Hollywood Bowl. She holds an MFA in Dance from CalArts, and a Ph.D. in Psychology from the California Graduate Institute.

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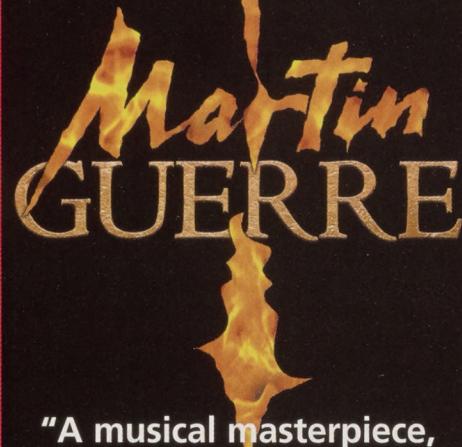
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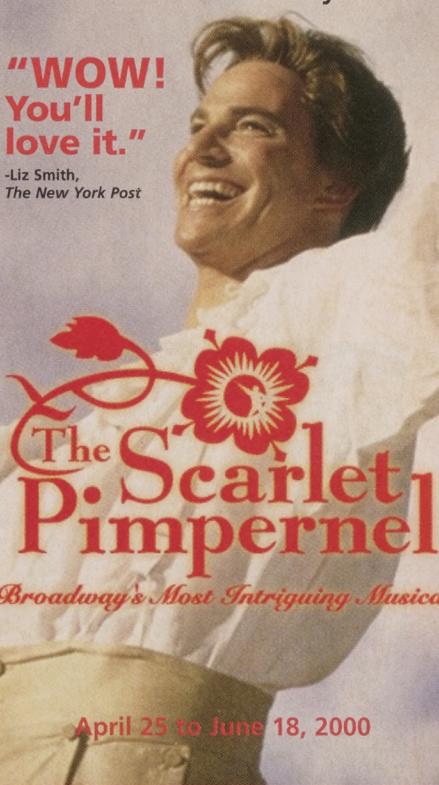
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Douglas Sills from the 1998 Broadway cast. Photo by Joan Marcus

# Heading South for the Winter

*The Los Angeles Philharmonic Moves Downtown*

by Dennis Bade

JAY THOMPSON



Esa-Pekka Salonen

**M**usic Director Esa-Pekka Salonen announced details of the Los Angeles Philharmonic's 1999/2000 subscription season in April, and subscribers have been enthusiastic in their praise of the new line-up. The Philharmonic's 81st season — October 14, 1999 to May 28, 2000 — presents newly designed subscription programming in five different series. These new options allow loyal subscribers and new patrons to select concerts easily according to individual musical prefer-

ences and tastes. And that has caused quite a buzz among those who are subscribing for the first time as well as among long-time supporters of the Philharmonic.

The pillars of the season are the five **Legacy** series which focus largely on the more familiar repertoire from the Classical to late-Romantic period, and the **Signature** series, which feature music written during the 20th century in varied programs with works from other periods. The **Discovery** series features exciting debuts by established and emerging artists, as well as premiere performances of new

works. The **Romantic Concertos** series offers programs built around the appeal of repertoire favorites in the much-loved concerto genre. "We are delighted to present new ways that audiences can experience our concerts," noted Salonen.

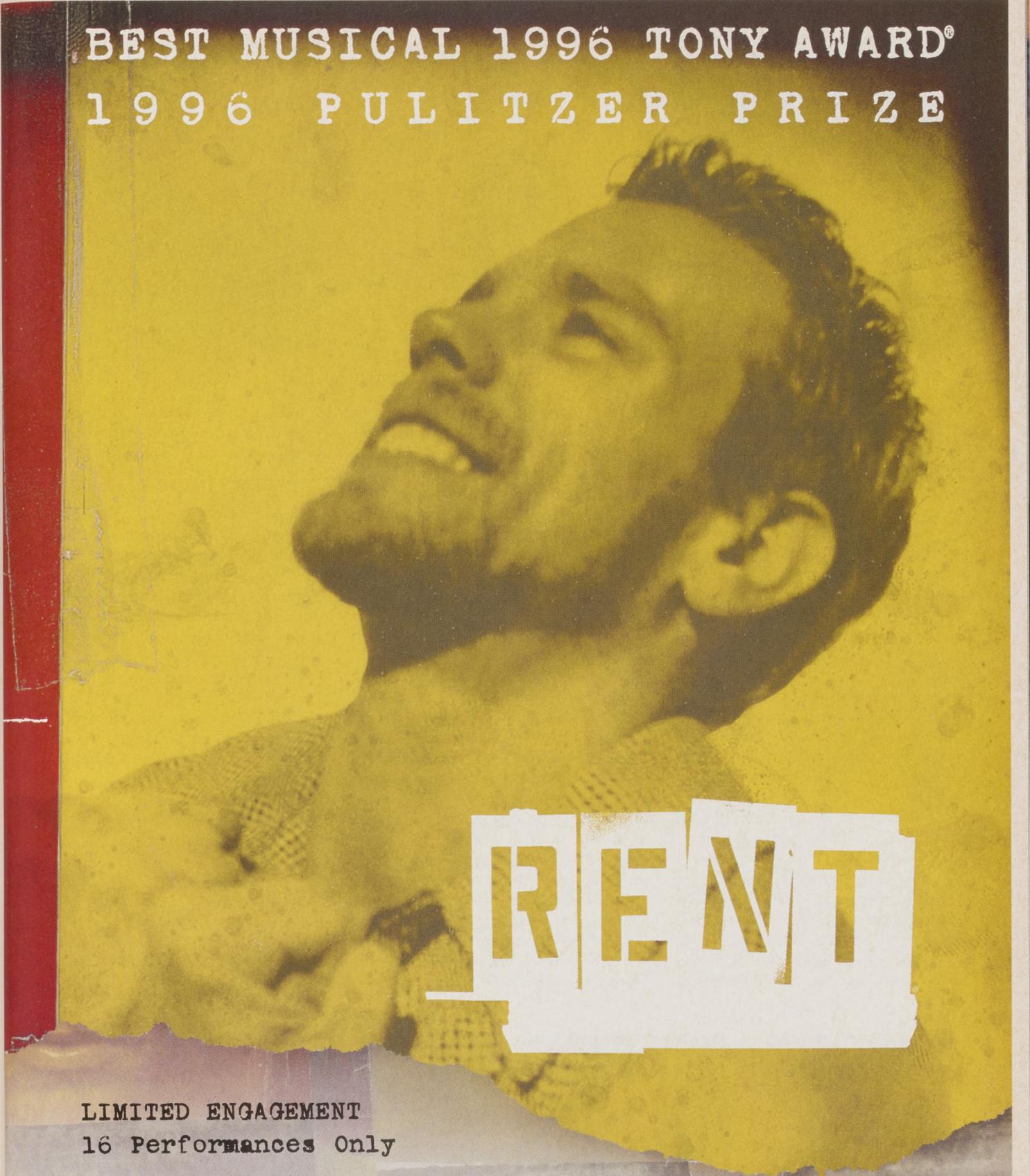
A new opportunity that may be of special interest is the **Rendezvous** series, which features jazz, popular classics, and Broadway and film music. These concerts will include the Los Angeles Philharmonic in addition to performances by the Hollywood Bowl Orchestra with Principal Conductor John Mauceri, and the



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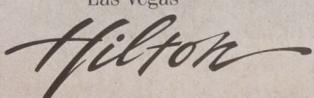
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Clayton-Hamilton Jazz Orchestra, in its first subscription concerts at the Dorothy Chandler Pavilion. "We are excited about our debut at the Music Center, which will afford us the opportunity to present familiar jazz sounds alongside premieres written especially for these performances," commented John Clayton, co-leader and co-founder of the Clayton-Hamilton Jazz Orchestra and Artistic Director of Jazz for the Los Angeles Philharmonic Association.

#### SOUNDING BETTER THAN EVER

Acoustic improvements in the Dorothy Chandler Pavilion are being implemented in the 1999/2000 season, designed to improve the sound quality at all concerts. Utilizing a specially designed stage extension, the orchestras will be positioned much closer to the audience, resulting in better sound and creating a more intimate concert experience. This new physical positioning will introduce audiences to some of what they can expect in the Philharmonic's home as of 2002/3, Disney Hall.

Esa-Pekka Salonen, who begins his eighth season at the helm of the Orchestra this fall, will lead the first three weeks

of subscription concerts, beginning on October 14, 15, and 17 with an all-Mahler program. His next concerts present music of three celebrated Russian composers (Tchaikovsky, Stravinsky, and Shchedrin), and he concludes the month of October with a stimulating program of Hindemith, Stucky, and Brahms.

Salonen will also conduct the Philharmonic in three exciting pre-season events. On October 3 in Palos Verdes, the Orchestra performs at the Peninsula Music Fair at the Chadwick School as part of a full day of arts, crafts, and music for families. On October 9 at the Music Center, a Shakespeare-themed concert and gala will benefit the Los Angeles Philharmonic Musicians Pension Fund. October 10, the Los Angeles Master Chorale and community choirs join the Orchestra in Beethoven's beloved Ninth Symphony at the opening ceremonies of the World Festival of Sacred Music at the Hollywood Bowl.

Before beginning a year-long sabbatical, Salonen will conduct a special Green Umbrella series program of his own works at UCLA's Royce Hall in January 2000. During the sabbatical, Salonen plans to

complete a stage work for the Aix-en-Provence Festival, which will present its world premiere in July of 2001.

#### EXCEPTIONAL GUEST ARTISTS

An impressive group of internationally renowned guest **conductors** will lead the Philharmonic during the forthcoming season, including former Music Director Zubin Mehta, plus renowned conductors Yuri Temirkanov and David Zinman. The season also includes the Philharmonic debut of Los Angeles native David Robertson and return visits by Franz Welser-Möst (recently named to head the Cleveland Orchestra) and Sir Simon Rattle (newly appointed to the Berlin Philharmonic). Two guest **orchestras** — the San Francisco Symphony under Michael Tilson Thomas and the Moscow Virtuosi with Vladimir Spivakov in the dual roles of conductor and violinist — will augment the Philharmonic's subscription series next season.

A stellar roster of guest **soloists** will also perform with the Philharmonic. Among them are: pianists Arcadi Volodos (playing Tchaikovsky's Piano Concerto No. 1 in his Philharmonic debut), Emanuel Ax



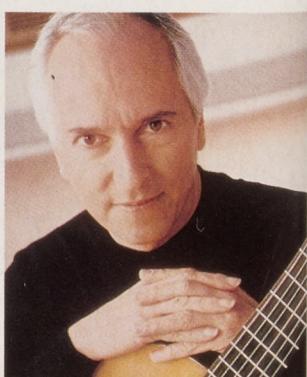
Yuri Temirkanov



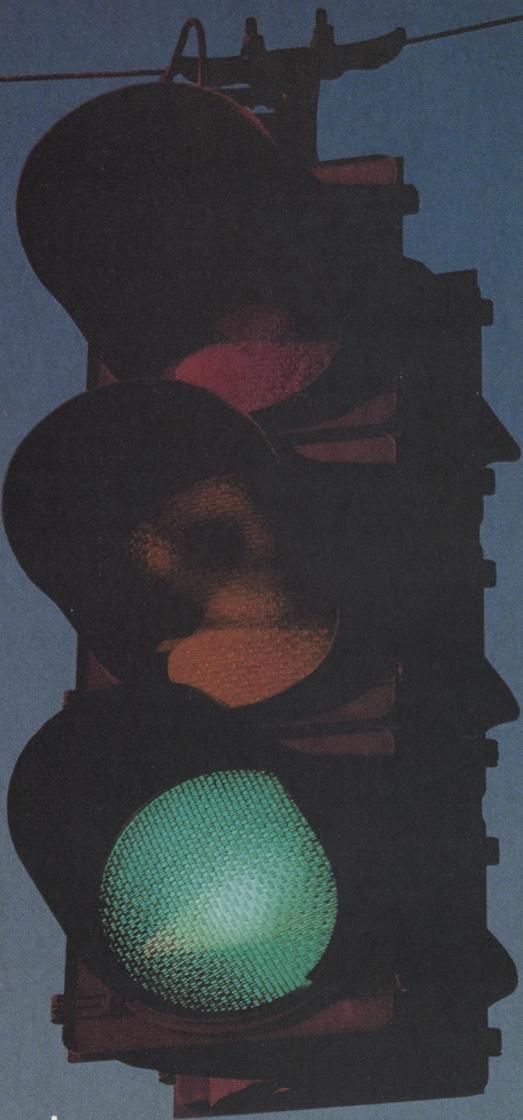
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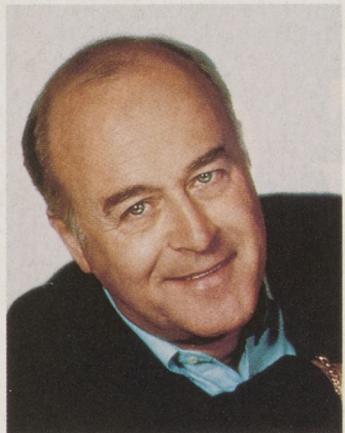
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(Brahms No. 1), and André Watts (Rachmaninoff No. 2); violinists Hilary Hahn (Beethoven), Leila Josefowicz (Prokofiev No. 1), Midori (Dvořák), and Viktoria Mullova (Brahms); and mezzo-soprano Lorraine Hunt (Ravel's *L'enfant et les sortilèges*), contralto Anna Larsson (Brahms' *Alto Rhapsody*), soprano Heidi Grant Murphy (Mahler's Symphony No. 4), baritone Sanford Sylvan (world premiere of Steven Stucky's *American Muse*), and bass-baritone José Van Dam (Mahler's *Rückert-Lieder*). Philharmonic musicians who will step into the solo spotlight include Principal Concertmaster Martin Chalifour, Concertmaster Alexander Treger, and Principal Oboist David Weiss.

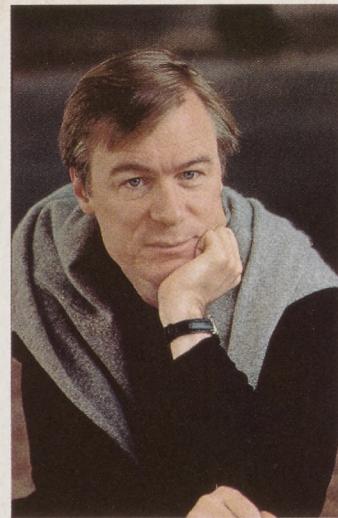
#### AND THAT'S NOT ALL!

The **Celebrity Recital Series** features internationally acclaimed virtuosos in intimate solo or small ensemble programs in the Dorothy Chandler Pavilion. Soprano Sylvia McNair, the violin/piano duo of Pamela and Claude Frank, the Moscow Soloists with conductor/violinist Yuri Bashmet, and the Tetzlaff/Andsns trio (violinist Christian Tetzlaff, cellist Tania Tetzlaff, pianist Leif Ove Andsns) will make their first Celebrity Recital appearances next season. Returning to the series are guitarist John Williams, pianist Mitsuko Uchida, and the stellar quartet of Isaac Stern (violin), Jaime Laredo (viola), Yo-Yo Ma (cello), and Emanuel Ax (piano).

Once again the Philharmonic presents concerts designed especially for children. New in 2000 are Symphonies for Schools, concerts led by Associate Conductor Miguel Harth-Bedoya at the Dorothy Chandler Pavilion for 4th- and 5th-graders who have been prepared for the performance in their classrooms and have been bussed to the Music Center from school. Both children and adults are welcome at Saturday mornings' Toyota Symphonies For Youth concerts, which this season will be a series of seven performances scheduled between November and May. On May 6, 2000, Night Out at the Music Center will present the fifth annual Los Angeles Philharmonic High School Honor Orchestra, performing side-by-side with the Philharmonic.

#### MORE THAN JUST AN ORCHESTRA

The 1999/2000 season also includes series devoted to chamber music and new music performances. The **Green Umbrella** new music series at downtown Los Angeles' Japan America Theatre will feature members of the Philharmonic and guest artists



David Robertson



Martin Chalifour

AMÉE RENTMEISTER

in works by outstanding composers of our own day. Programs, dates, and artists will be announced later this month. The **Chamber Music Society** series, at Gindi Auditorium, plus a new **Downtown Chamber Music** series at the Colburn School will offer audiences an opportunity to enjoy more intimate music-making by Philharmonic musicians and special guests. Programs, dates, and artists will be announced soon.

The Los Angeles Philharmonic's 1999/2000 Season Guide, an attractive 52-page museum-style catalog entitled the *Legacy of Discovery*, is waiting for you. Please call (323) 850-2000. The complete concert schedule is also available online at [www.laphil.org](http://www.laphil.org). Single-ticket mail orders are now being accepted, and the Music Center Box Office will open at noon on Friday, October 1. □

Dennis Bade is the Los Angeles Philharmonic's Director of Publications and host of KUSC's Sundays at Four.

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SPOTLIGHT ON

# Jeff Hamilton

*Co-Founder/Co-Leader  
Clayton-Hamilton Jazz Orchestra*



**B**y the time he was eight years old, Jeff Hamilton knew what he wanted to be when he grew up: a big band drummer. With single-minded devotion to this goal (and lots of practice), he was playing with the New Tommy Dorsey Orchestra just 12 years later. Since then, Hamilton has continued to perform with the big band/jazz *crème de la crème* and today he is recognized as one of the most popular, versatile and original drummers around. His most recent accolade came from KRON 88.1 FM listeners, who voted him "Favorite Drummer" in mid-July of this year. In addition to his role as co-leader of the Clayton-Hamilton Jazz Orchestra, he composes, arranges, teaches and records, as well as performing with the Clayton Brothers Quartet, his own Jeff Hamilton Trio, and a "who's who" of today's jazz artists.

Raised in a music-filled home in Richmond, Indiana, Hamilton grew up listening to his parents' recordings of Oscar Peterson, Count Basie, Tommy Dorsey and other jazz greats. The first instrument Hamilton played, at age five, was the piano. After an astute instructor proclaimed his "great rhythmic ability," he began to study drumming.

He went on to study percussion at Indiana University, where he made an important contact: he met John Clayton. "They discovered that they shared a mutual dream of putting together a jazz orchestra in which every player was a soloist. Thus, the idea for the Clayton-Hamilton Jazz

Orchestra was born, and it came to fruition some ten years later.

At age 20, Hamilton found himself living his childhood dream, playing with the Dorsey Orchestra. A stint with the Lionel Hampton band came next, followed by two years as a member of the Monty Alexander Trio (with John Clayton on bass). Another dream came true when he joined Woody Herman and the Thundering Herd, with whom he made several recordings. In 1978, he was offered the prestigious position vacated by Shelly Manne in the L.A. Four, which included jazz greats Ray Brown, Laurindo Almeida and Bud Shank. "I'd known Ray Brown since 1976," he says. "He took me under his wing and was a real father figure, friend and road pal to me."

During the mid to late 1980s, Hamilton performed with Ella Fitzgerald, the Count Basie Orchestra, Rosemary Clooney, and Monty Alexander, then reunited with Ray Brown in 1990 as a member of the Ray Brown Trio. Hamilton reunited with John Clayton in Los Angeles. They hooked up with John's brother, Jeff, and the three assembled an all-star team of musicians, Clayton-Hamilton Jazz Orchestra. Says Hamilton: "I'm really proud of the band. We've stuck together like a family, from our first rehearsal all those years ago to our new role at the Hollywood Bowl."

Hamilton names the Hollywood Bowl as the site of one of the best nights of his professional life. "In 1990, I played with Ray Brown and Oscar Peterson at the Bowl when both men were given the keys to the city," he recalls. "As a kid, I had played along with Oscar Peterson records and learned all his arrangements, so when I played with Oscar and Ray that evening, it was a great night for me. I remember feeling like it was an out-of-body experience, the adrenaline was rushing, the audience was so into it, and the music was just coming out through me." □

*Spotlight is prepared by Laura Segal Stegman, a writer and public relations consultant in Los Angeles.*



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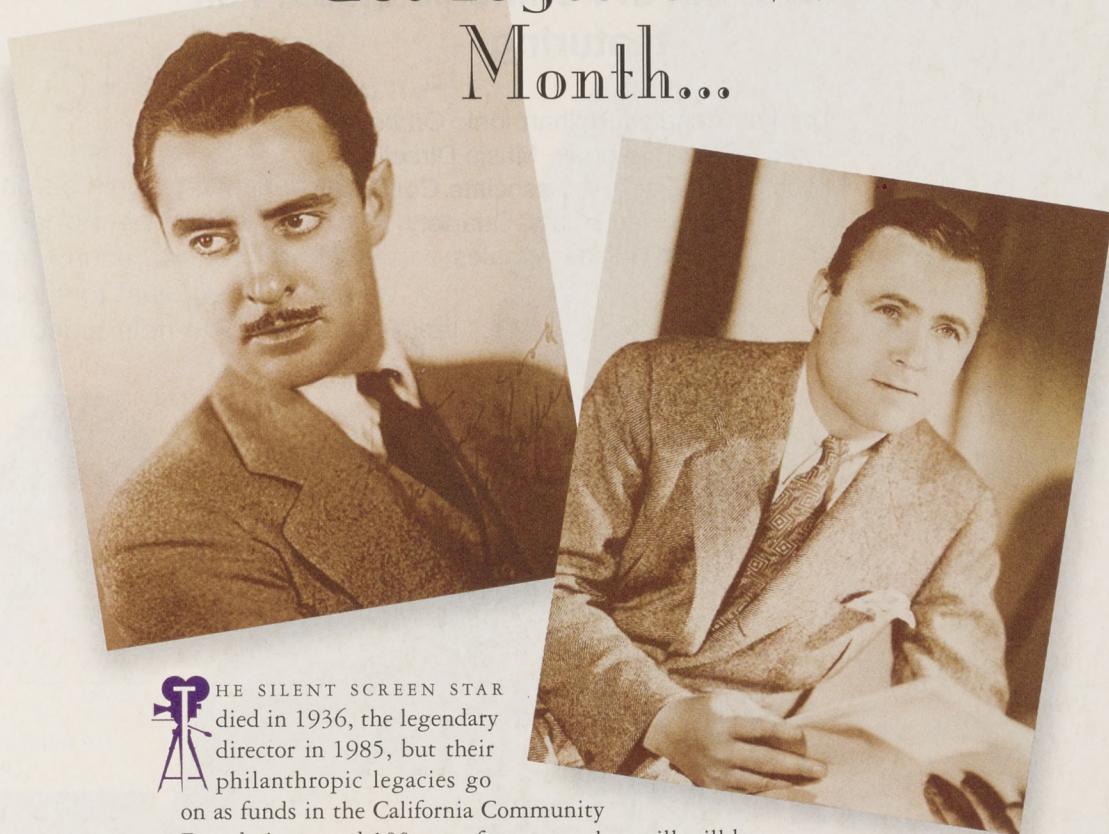
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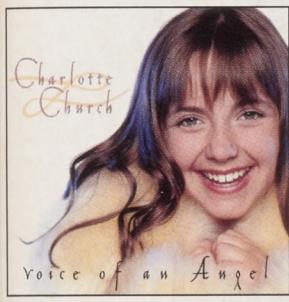


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Steven D. Lavine  
Norman H. Lee CBE  
W. Curtis Livingston III  
Christine M. McCarthy  
Kenneth S. McCormick  
Peter D. McDonald  
Ginny Mancini  
Ferne Margulies  
Vilma S. Martinez  
Rafael G. Mendez, M.D.  
Diane Disney Miller  
James M. Rosser  
Stephen D. Rountree  
Shinji Sakai  
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**Steven Stucky, New Music Advisor**  
**Miguel Harth-Bedoya, Associate Conductor**  
**Kristjan Järvi, Andrew Robinson, Assistant Conductors**

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*Principal Concertmaster*  
*Marjorie Connell Wilson Chair*  
Alexander Treger, *Concertmaster*  
*Ernest Fleischmann Chair*  
Bing Wang, *Associate Concertmaster*  
Mark Baranov,  
*Assistant Concertmaster*  
*Philharmonic Affiliates Chair*  
Tamara Chernyak

Rochelle Abramson

Camille Avellano  
Elizabeth Baker  
Michele Bovyer  
Barbara Durant  
Irving Geller  
Mischa Lefkowitz  
Edith Markman  
Judith Mass  
Mitchell Newman  
Barry Socher  
Lawrence Sonderling  
Tze-Koong Wang

**Second Violins**

Lyndon Johnston Taylor, *Principal Dorothy Rossel Chair*  
Mark Kashper, *Associate Principal*  
Lori Ulanova

Dale Breidenthal

Ingrid Chun  
Si-Jing Huang  
Nickolai Kurganova  
Guido Lamell  
Nicole Monahan  
Paul Stein  
Roy Tanabe  
Yun Tang  
Stacy Wetzel  
Kristine Whitson  
Robert Witte  
SuLi Xue

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Evan N. Wilson, *Principal John Connell Chair*  
Dale Hikawa Silverman,  
*Associate Principal*  
Arthur Royval, *Assistant Principal\**  
Jerry Epstein

Richard Elegino

Ralph Fielding  
John Hayhurst  
Ingrid Runde  
Murray Schwartz  
Meredith Snow  
David Stockhammer  
Leticia Oaks Strong  
Minor L. Wetzel

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Daniel Rothmuller,  
*Associate Principal Sadie and Norman Lee Chair*  
Ben Hong, *Assistant Principal*

Don Cole

Howard Colf  
Stephen Custer  
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Jonathan Karoly  
Gloria Lum  
Serge Oskotsky  
Peter Snyder

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Dennis Trembly, *Principal*  
Christopher Hanulik, *Principal*  
Oscar Meza, Jr.,  
*Assistant Principal*  
Jack Cousin

Arni Heiderich

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Frederick Tinsley

**Flutes**

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Janet Ferguson, *Principal Virginia and Henry Mancini Chair*  
Catherine Ransom  
Miles Zentner

**Piccolo**

Miles Zentner

**Oboes**

David Weiss, *Principal Marion Arthur Kuszyk, Associate Principal*  
Donald Muggeridge  
Carolyn Hove

**English Horn**

Carolyn Hove

**Clarinets**

Michele Zukovsky, *Principal Lorin Levee, Principal*  
Monica Kaenzig  
David Howard

**E-flat Clarinet**

Monica Kaenzig

**Bass Clarinet**

David Howard

**Bassoons**

David Breidenthal, *Principal Alan Goodman, Principal Michele Grego Patricia Kindel*

**Contrabassoon**  
Patricia Kindel

**Horns**

William Lane, *Principal Jerry Folsom, Principal Elizabeth Cook-Shen Brian Drake Loring Charitable Trust Chair, Third Horn George Price Robert Watt, Assistant Principal Bud and Barbara Hellman Chair*

**Trumpets**

Thomas Stevens, *Principal Donald Green, Associate Principal Rob Roy McGregor Boyde Hood*

**Trombones**

Ralph Sauer, *Principal Sidney and Nancy Petersen Chair Byron Peebles, Associate Principal Herbert Ausman*

**Bass Trombone**

Jeffrey Reynolds

**Tuba**

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Mitchell Peters, *Principal Raynor Carroll, Principal Percussion\**  
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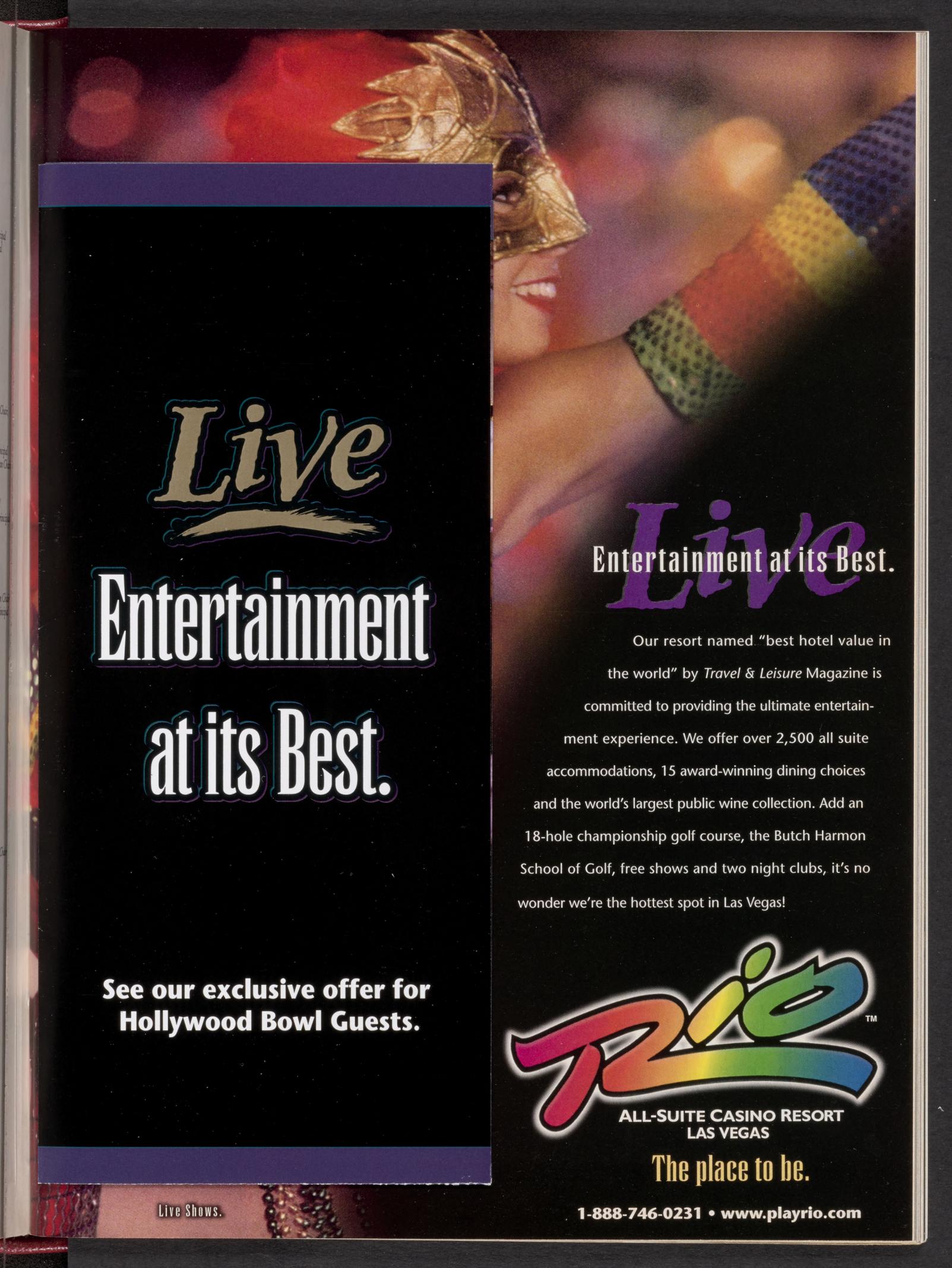
Paul M. Geller

\*on sabbatical

The Los Angeles Philharmonic string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

In those sections where there are two principals, the musicians share the position equally and are listed in order of length of service.

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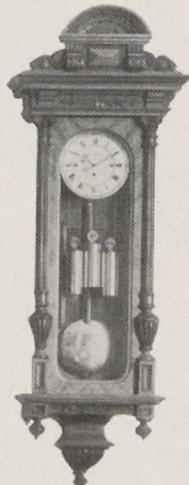
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### SPOTLIGHT ON

# Eugene "Snooky" Young

## Trumpet

### Clayton-Hamilton Jazz Orchestra



**T**rumpeter Eugene "Snooky" Young is what many claim to be but few really are: a living legend. Young has been a professional musician since 1939, was the lead trumpet player for the *Tonight Show* Orchestra for 30 years, and has played with the Clayton-Hamilton Jazz Orchestra since its inception nearly 15 years ago. During his many decades as a performer, Young has worked with such prominent artists as Count Basie, Lionel Hampton, Buddy Rich, Tony Bennett, Frank Sinatra, Bing Crosby, Peggy Lee, Ben Vereen, and Quincy Jones, to name just a few.

Born in Dayton, Ohio, to a family for whom performing was a way of life, Young spent several years during his youth traveling in the family's vaudeville band. Pursuing a career in music was a natural next step. Young first attracted attention in 1939 when he played lead trumpet with the Jimmy Lunceford Band; he so excelled that he soon found himself playing with such prominent bands as those of Count Basie, Lionel Hampton, Gerald Wilson, and Benny Carter.

After eight years, Young returned to Dayton. "When times got rough for big bands, I went home," he says. "I raised my family and had a little band that played locally." In 1957, Count Basie happened to come through Dayton. "He convinced me to come back out on the road with his band, and I stayed

there for the next five years." Soon thereafter, in 1962, Young began his long tenure with the *Tonight Show* Orchestra, which continued when the television show relocated to Los Angeles. Despite the demands of the *Tonight Show* work, he co-founded the famed Thad Jones-Mel Lewis Orchestra, performing with the group from 1966 until 1972. He also toured with the Basie Alumni, Doc Severinsen's "Now Generation Brass," and the Mingus Dynasty (an ensemble dedicated to the music of the late Charles Mingus).

Young's album credits include two of his own (*Horn of Plenty*, a 1978 solo effort, and *Snooky & Marshall's Album* with Marshall Royal in 1978) and appearances on many more with Louis Armstrong, Count Basie, Doc Severinsen, Louis Bellson and others.

Throughout his career, Young has been featured on a number of motion picture soundtracks, including those for *New York, New York*, *Blazing Saddles*, and *The Color Purple*. Particularly noteworthy, he says, "was my work on *Blues in the Night* [1941] where I appeared onscreen with the Jimmie Lunceford Orchestra."

Young has received many awards, including the "Most Valuable Player" honor in 1986 from the National Academy of Recording Arts and Sciences, the Orange County Urban League's "Duke Ellington Award" in 1996, and the Los Angeles Jazz Society's "Lifetime Achievement Award" in 1997.

Even though Young has performed just about everywhere during his 60 years as a pro, he still retains his enthusiasm for performing, particularly at the Hollywood Bowl. "I've played the Bowl many times with a lot of different bands," he says, "and I have been looking forward to returning here with the Clayton-Hamilton Jazz Orchestra. It's a thrill to play the Bowl any time." □

Spotlight is prepared by Laura Segal Stegman, a writer and public relations consultant living in Los Angeles.

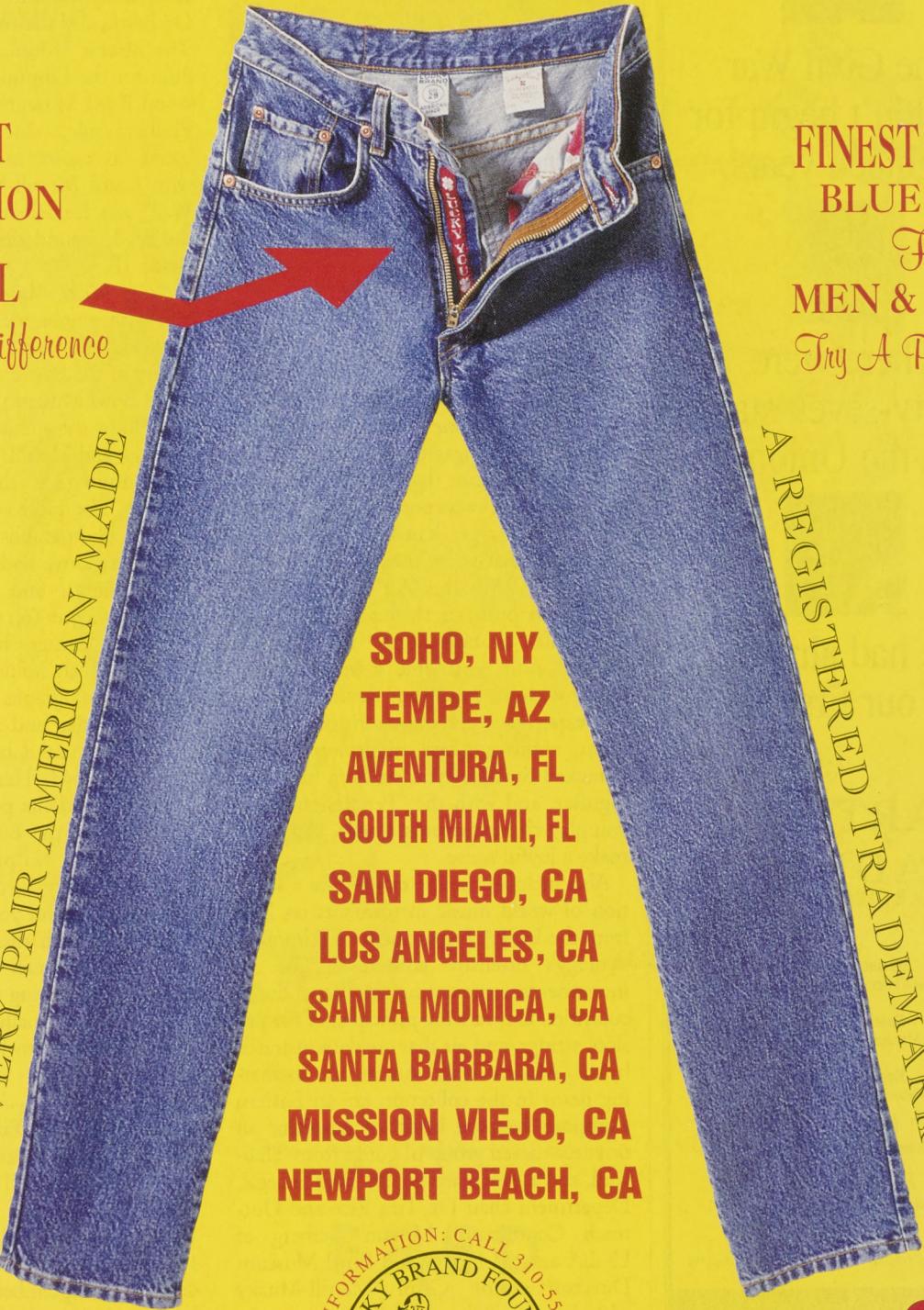
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## Come Make Noise! at the Hollywood Bowl Museum



The "Musical Wall"

developed the first "Musical Wall" for the New York Philharmonic in 1995, and has since designed units for the Philadelphia Orchestra and the Arizona Science Center. The newest "Musical Wall" was custom-built for the Edmund D. Edelman Hollywood Bowl Museum and the Los Angeles Philharmonic, incorporating revisions based on earlier models and discussions with Carol Merrill-Mirsky. The "Musical Wall" was funded in part by grants from the Brady Foundation and by William H. Brady, III.

*Come Make Noise!* is designed by Rob Ball with graphic design by Robin Weisz. The exhibit is located in the second floor gallery of the Edmund D. Edelman Hollywood Bowl Museum, which was renovated in 1996 by the architecture firm Skidmore, Owings, and Merrill.

**N**ew this season at the Edmund D. Edelman Hollywood Bowl Museum is *Come Make Noise!* — an engaging interactive music-making experience that's fun for children and adults. It incorporates the "Musical Wall," four large, hands-on demonstration units that show how musical sound is created. With the "Air" unit, you use bellows to push air through organ pipes to create sound. With the "Bowed Strings" unit, you slide a bow across a string with an ingenious device that lets you experience playing a stringed instrument without years of lessons! With "Plucked Strings," you strum a harp and a guitar, and with the "Percussion" unit, you play chimes, drums, gongs, and really make a joyful noise.

Also included in the exhibit are a selection of world music instruments on loan from the UCLA Department of Ethnomusicology's extensive collection. The 34 instruments, representing nearly two dozen countries, illustrate the principles of percussion, strings, and air that are demonstrated by the "Musical Wall." Among the fascinating items in the collection are an Eastern European bagpipe made of goatskin, an ornately-carved group of gongs from Thailand, and a *kora* (harp-guitar) from Senegal. Department chair Dr. Tim Rice and Outreach Coordinator Miriam Gerberg of UCLA assisted Hollywood Bowl Museum Director/Curator Carol Merrill-Mirsky with the exhibit.

The "Musical Wall" was developed by acoustician Christopher Brooks and built by Stu van Ormer of Grant Street Woodworking in Lancaster, Pennsylvania. Brooks

Continuing at the Museum are the exhibit "The Hollywood Bowl" — a history in photographs, recordings, archival films, programs, and artifacts (in the first floor gallery); and the GTE Museum Resource Center (on the second floor). The Resource Center features a computer intranet which holds over 1000 scans of archival photographs and documents, plus extensive video and audio clips, historical and architectural data, and important facts about the Bowl. The computer kiosks are useful for students preparing projects and reports about the Bowl as well as for the general visitor. No prior computer experience is necessary — the computers are fun and easy to use for young children, seniors, and people with disabilities. In addition, the Resource Center has a video collection available for viewing (upon request), and a collection of virtually all the programs at the Hollywood Bowl since its first official season in 1922.

**Edmund D. Edelman Hollywood Bowl Museum:** located on the grounds of the Hollywood Bowl adjacent to the Patio Restaurant. Hours: Tuesday — Saturday 10:00 A.M.-8:30 P.M. (through September 19) and Tuesday-Saturday 10:00 A.M.-4:30 P.M. (September 20 — June 24). The museum is also open on Sunday evenings prior to concerts Admission is free. For more information, please call: 323/850-2058. Parking in the Odin Street Lot is free until 4:30 P.M.



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As the century draws to a close, so too do the Philharmonic careers of several distinguished musicians who have devoted their lives to the cause of music. Retiring at the end of the summer will be ten players whose history with the Orchestra spans nearly half of the century. Working under Wallenstein, Van Beinum, Mehta, Giulini, Previn, and myself, these performers have spent a collective total of almost 400 years among the distinguished ranks of the Los Angeles Philharmonic.

These musicians exemplify the level of excellence that is taken for granted in such a world-class ensemble. Their legacy will remain long after they are gone.

I hope you will join me in congratulating:

**Irving Geller**, violin; 48 years, including  
nearly 25 years as Associate Concertmaster  
**George Price**, horn; 47 years  
**Donald Muggeridge**, oboe; 44 years  
**Arni Heiderich**, bass; 40 years  
**Byron Peebles**, Associate Principal Trombone;  
37 years, including 25 years as Principal  
**Donald Cole**, cello; 36 years  
**Gabriel Jellen**, cello; 36 years  
**Thomas Stevens**, Principal Trumpet; 34 years,  
including 27 years as Principal  
**Murray Schwartz**, viola; 27 years  
**Ronald Leonard**, Principal Cello; 24 years.

I want to take this opportunity to thank each of these players personally for his incalculable contribution to the Orchestra. It has been a pleasure making music together.

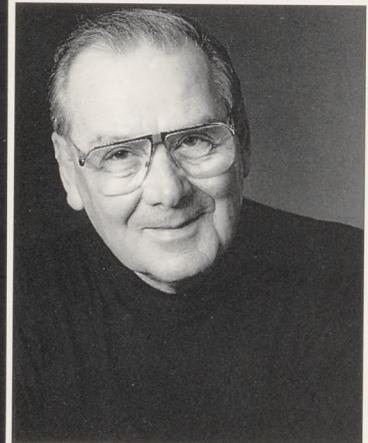


— Esa-Pekka Salonen, Music Director



**Violinist IRVING GELLER** was born in Warsaw, Poland, and began his musical studies at the age of five. He made his solo debut at age ten, playing the Mendelssohn Violin Concerto with the Hull House Symphony Orchestra in Chicago. Performances as a recitalist and orchestral soloist

brought the young violinist many awards and critical praise. While he was still in his early teens his family moved to Los Angeles, where his music studies continued and he appeared as soloist with various orchestras and on radio. Geller then became assistant concertmaster of the San Antonio Symphony Orchestra; following his three years in Texas he joined the Los Angeles Philharmonic in 1951, becoming one of its youngest members. He has served as concertmaster of the California Chamber Symphony, and performed with the Los Angeles Chamber Society (comprised of Los Angeles Philharmonic members) and other musical organizations in the area. For nearly 25 years, he was the Philharmonic's Associate Concertmaster.

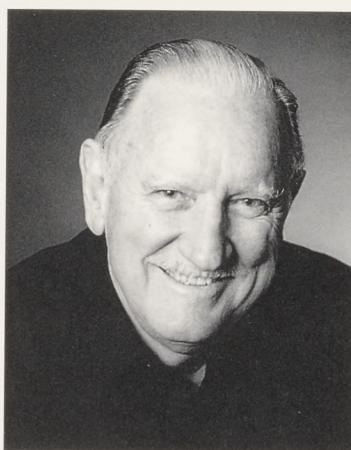


**GEORGE PRICE** began his career with Stan Kenton, but he made the transition to the horn section of the Los Angeles Philharmonic a mere six months later. That was in 1952, after he had attended the L.A. Conservatory and played in many of the local community orchestras. He studied with the respected horn player and teacher Vincent De Rosa. In addition to his Philharmonic duties, Price's other musical experiences have ranged from performing and recording with Frank Sinatra and Frank Zappa to musical theater and the Bolshoi Ballet, from Motown Records to the Columbia Symphony under Bruno Walter and Igor Stravinsky. Price considers himself fortunate to have worked with such musicians as Stokowski, Ormandy, Reiner, Szell, Van Beinum, Karajan, and Barbirolli, and to have had the chance to travel around the world with the Los Angeles Philharmonic. His large family now includes three sons, two daughters, nine grandchildren, and his wife Helen, "who made it all possible."



**Oboist DONALD MUGGERIDGE**, who joined the Los Angeles Philharmonic in 1955, majored in English at UCLA, and studied the oboe with Bert Gassman, then Principal Oboist of the Philharmonic. The recipient of a Fulbright Fellowship for study in the Netherlands, Muggeridge has played English horn,

as well as oboe, with the Philharmonic. He participated as a member of the Columbia Symphony in many recordings conducted by Igor Stravinsky and Bruno Walter, in addition to teaching and doing musical work in the motion picture industry. His other musical activities have included performing and teaching at the Aspen Music Festival. Muggeridge was a founding member of the Philharmonic Wind Quintet of Los Angeles. A resident of Palos Verdes, he spends time cooking, gardening, reading, and "sitting on the Harbor Freeway."



**Bassist ARNI HEIDERICH** has served two terms of duty with the Los Angeles Philharmonic, totaling 40 years of service. His early musical studies (including violin and piano) were with his parents, both of whom were professional musicians. Following his discharge from the Navy, he decided to switch to the bass, becoming a student

of Frank Kuchynka (former principal bass of the Minneapolis and San Francisco Symphonies and the Los Angeles Philharmonic). After serving as a member of the Denver Symphony, Heiderich joined the Philharmonic in 1950, spending the next five seasons working with Music Director Alfred Wallenstein. In 1956, he left the Orchestra and turned his artistic inclinations to the establishment of a successful paint-by-number wall mural business. Music drew him back to the Philharmonic in 1964, however, when he rejoined in the early years of the Zubin Mehta era. In 1967, Heiderich was featured in a Symphonies For Youth broadcast of Bottesini's Grand Duo Concertante for violin and bass.



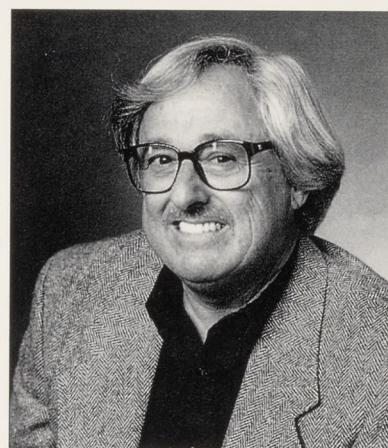
Associate Principal  
Trombonist **BYRON**  
**PEEBLES** was born in  
Granum, Alberta, Canada,  
and moved to Los Angeles  
in 1941. Educated in  
California, he received a  
Bachelor of Arts degree  
from UC Santa Barbara  
and a Master of Music  
degree from the University  
of Southern California.  
While at USC, he studied

trombone with Robert Marsteller. Peebles began his orchestral career with the Indianapolis Symphony and later became a member of the Chicago Symphony under Fritz Reiner. In 1959 he was invited to participate in the Casals Festival in San Juan, Puerto Rico. He has been a member of the Los Angeles Philharmonic since 1962, serving as Principal Trombonist for 25 years; he has appeared often with the Philharmonic New Music Group. He enjoys walking, hiking, and golf, and spends some of his extra time teaching and playing in recording studios for motion pictures and television. His "serious" hobby, however, is the stock market.



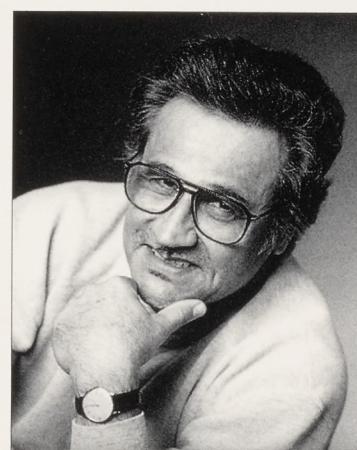
Cellist **DONALD COLE**  
joined the Los Angeles  
Philharmonic in October  
1963, after having served  
as Principal Cello of the  
Glendale Symphony.  
Earlier orchestral experience  
included Missouri's Kansas  
City Symphony, the Houston  
Symphony, and the Dallas  
Symphony. Cole studied pri-

vately with the legendary Gregor Piatigorsky and with Kurt Reher, the Philharmonic's former Principal Cellist. In addition to playing the piano, Cole has a wide range of other expertise, from mechanical engineering and architecture to business administration and industrial engineering. His retirement will allow him to pursue his hobbies, such as bicycling, swimming, and photography.



Cellist **GABRIEL**  
**JELLEN** played the  
violin and the clarinet  
as a boy, and he enjoys  
playing alto and tenor  
saxophone in his free  
time. But his passion is  
playing the cello. From  
his early years in the  
Bronx he was fascinated  
when he listened to  
the practicing of a New  
York Philharmonic

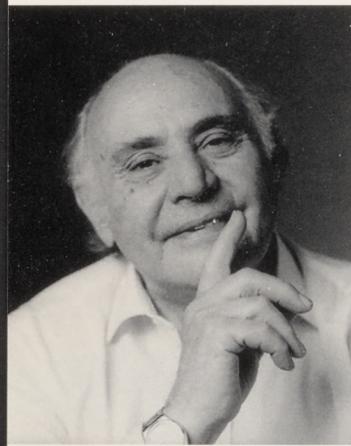
cellist who lived in the same building. His mother decreed, however, that Gaby was too small for such a large instrument, and he was handed a violin. After moving to California, he became a member of Peter Meremblum's youth orchestra (initially as a violinist, later rejoining as a cellist). The young musician was hired to play in an MGM film starring Robert Taylor. After he renewed his love affair with the cello, Jellen's teachers included Gregory Aller and Kurt Reher, the Philharmonic's former Principal Cellist. His first professional job was in the cello section of the Stan Kenton Orchestra, but he soon found his way to the post of Assistant Principal Cello in the Tulsa Philharmonic. It was ten years later (after serving with the Saint Louis Symphony and the New Orleans Philharmonic) that he joined the Los Angeles Philharmonic in August 1963. His first season was in the old Philharmonic Auditorium, where he had listened as a child to concerts conducted by Albert Coates and Alfred Wallenstein.



**THOMAS STEVENS**,  
who joined the Los  
Angeles Philharmonic  
in 1965, was appointed  
Principal Trumpet in 1972.  
He has served in the same  
capacity with such ensem-  
bles as the Casals Festival  
Orchestra and the  
"Orchestra of the World,"  
Sir Georg Solti's hand-  
picked group assembled  
for the celebration of the

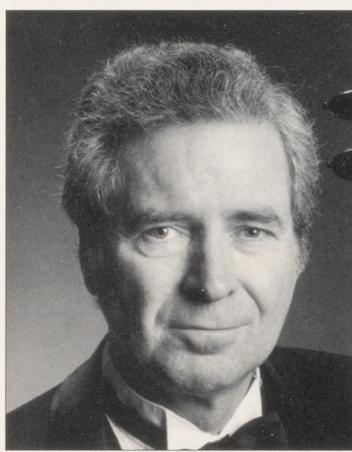
50th anniversary of the United Nations. Stevens has distinguished himself internationally as both a teacher and a soloist. His students occupy positions in major symphony orchestras throughout the United States and Europe, and several are counted among the ranks of the world's leading soloists. His own activities as a soloist have been primarily directed towards the commissioning, performing, and

recording of new works for the trumpet. Stevens has performed with many of the world's leading ensembles, including the Ensemble InterContemporain (Paris) and the Chamber Music Society of Lincoln Center. His works and arrangements have been performed by such brass luminaries as 'Doc' Severinsen and Roger Bobo, as well as such ensembles as the Boston Pops, the Chicago Symphony, and the Los Angeles Philharmonic. Stevens is currently a member of the international brass faculty at TAW/City University of Bremen in Germany. His discography, which includes recordings on the London/Decca, BMG Classics, Deutsche Grammophon, CRI, Crystal, and DRG labels, will soon be augmented by the Shostakovich Concerto No. 1 for Piano and Trumpet, a forthcoming Sony Classical release featuring pianist Yefim Bronfman with Esa-Pekka Salonen and the Los Angeles Philharmonic.



Violist **MURRAY SCHWARTZ** came to the Los Angeles Philharmonic after extensive service with orchestras throughout the country. Born in New York City in 1923, he received his basic training at the High School of Music and Art founded by Mayor Fiorello LaGuardia. Schwartz then continued his musical education at the City College of New York. In 1944 he joined the Indianapolis Symphony. After a stay of two years, he moved on: first to the National Symphony in Washington D.C., and then to the St. Louis Symphony, where he was a member of the string section for ten years. This was followed by an extended period in Miami, where Murray was active in studio work and played with the Jackie Gleason Orchestra. After a season with the Dallas Symphony under Anshel Brusilow, Schwartz came in 1972 to Los Angeles

and joined the Philharmonic. In 1974, he married Peggy Anderson of Dallas, a newspaper columnist; together they have six children, eleven grandchildren, and one great grandchild. Peggy, an artist and music lover, has accompanied Murray on all of the Philharmonic's tours.



Philharmonic Principal Cellist **RONALD LEONARD**

**LEONARD** has appeared as soloist with leading orchestras and conductors throughout the United States and Europe. He has been highly praised for his playing in the Los Angeles Philharmonic's first-chair position, which he has occupied since 1975, and for his many solo appearances with the Orchestra. He has performed a wide concerto repertory with the Philharmonic, from Haydn, Beethoven, and Brahms to Barber, Berio, and Boulez. Leonard is also a critically acclaimed chamber music performer whose activities have earned him a place among America's top-ranking artists. For many years, he has been an artist/faculty member at the Aspen and Sarasota Music Festivals. He has also participated in the Spoleto "Festival of Two Worlds," the Casals Festival in Puerto Rico, La Jolla Summerfest, and at the National Orchestral Institute. He came to Los Angeles from the Eastman School of Music, where he was a professor of cello. Leonard has also been on the faculty of the University of California at Los Angeles and at Santa Barbara. Many of his former students are members of symphony orchestras (including the Los Angeles Philharmonic) and faculty members at various colleges throughout the country. He is the Gregor Piatigorsky Professor of Cello at USC. Following his retirement from the Philharmonic, he plans to remain active as a soloist, chamber musician, clinician, and teacher.



# HOLLYWOOD BOWL

Tuesday, August 31, 8:30 p.m.

*"The Amazing Americas"*

LOS ANGELES PHILHARMONIC  
ESA-PEKKA SALONEN, conductor  
ROLAND PÖNTINEN, piano  
DANIEL ROTHMULLER, cello

**BERNSTEIN**

\*Symphonic Dances from *West Side Story*

Prologue  
"Somewhere"  
Scherzo  
Mambo  
Cha-Cha  
Meeting scene  
"Cool" Fugue  
Rumble  
Finale

**GERSHWIN,  
orch. GROFÉ**

+*Rhapsody in Blue*

MR. PÖNTINEN

**Intermission**

**BERNSTEIN**

Three Meditations from *Mass*

Lento assai, molto sostenuto  
Andante sostenuto – Variations I-IV – Coda  
Presto – Fast and primitive – Molto adagio

MR. ROTHMULLER

**REVUELTAS**

△*La noche de los Mayas*

Noche de los Mayas  
Noche de Jaranas  
Noche de Yucatan  
Noche de encantamiento

Esa-Pekka Salonen and Los Angeles Philharmonic will perform the Symphonic Dances from *West Side Story* and *La noche de los Mayas* during their upcoming visit to Mexico City, September 28 and 29. The tour is made possible by generous support from Pacific Bell and Fluor Corporation.

Steinway is the official piano of the Hollywood Bowl.

Ron Elliott is the chief piano technician for the Los Angeles Philharmonic Association.

\* Recorded by the Los Angeles Philharmonic, Leonard Bernstein conducting, for Deutsche Grammophon

+ Recorded by the Los Angeles Philharmonic for Deutsche Grammophon, Leonard Bernstein, conductor and pianist, and for Sony Classical, Michael Tilson Thomas, conductor and pianist

△ Recorded by the Los Angeles Philharmonic, Esa-Pekka Salonen conducting, for Sony Classical

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FM 91.5

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**Symphonic Dances from  
*West Side Story***  
Leonard Bernstein (1918-1990)

**W**est Side Story opened on Broadway on September 26, 1957 and became an instant classic of American musical theater (the original production ran for 732 performances). In 1960, Bernstein arranged some of the music for orchestra in a suite of Symphonic Dances, which includes the most celebrated numbers from the show. The following "Excerpts from a West Side Story Log," written by the composer, relate the long genesis of the show, during which Bernstein also had a full schedule of performances as a conductor, composed a number of other works, and oversaw the production of another of his Broadway shows, *Candide* (1956).

New York, Jan. 6, 1949. Jerry R. (Jerome Robbins, the show's eventual director) called today with a noble idea: a modern version of *Romeo and Juliet* set in slums at the coincidence of Easter-Passover celebrations. Feelings run high between Jews and Catholics. Former: Capulets; latter: Montagues. Juliet is Jewish. Friar Lawrence is a neighborhood druggist. Street brawls, double death – it all fits. But it's all much less important than the bigger idea of making a musical that tells a tragic story in musical-comedy terms, using only musical-comedy techniques, never falling into the "operatic" trap. Can it succeed? It hasn't yet in our country. I'm excited. If it can work – it's the first. Jerry suggests Arthur Laurents for the book. I don't know him, but I do know *Home of the Brave*, at which I cried like a baby. He sounds just right.

Columbus, Ohio, April 15, 1949. Just received draft of first four scenes. Much good stuff. But this is no way to work. Me on this long conducting tour, Arthur between New York and Hollywood. Maybe we'd better wait until I can find a continuous hunk of time to devote to the project. Obviously this show can't depend on stars, being about kids; and so it will have to live or die by the success of its collaborations; and this remote-control collaboration isn't right. Maybe they can find the right composer who isn't always skip-



Leonard Bernstein conducting at the Hollywood Bowl in 1982

ping off to conduct somewhere. It's not fair to them or to the work.

New York, June 7, 1955. Jerry hasn't given up. Six years of postponement are as nothing to him. I'm still excited too. So is Arthur. Maybe I can plan to give this year to *Romeo* – if *Candide* gets in on time.

Beverly Hills, Aug. 25, 1955. Had a fine long session with Arthur today, by the pool (He's here for a movie; I'm conducting at the Hollywood Bowl). We're fired again by the *Romeo* notion; only now we have abandoned the whole Jewish-Catholic premise as not very fresh, and we have come up with what I think is going to be it: two teen-age gangs, one the warring Puerto Ricans, the other self-styled "Americans." Suddenly it all springs to life. I hear rhythms and pulses, and – most of all – I can sort of feel the form.

New York, Sept. 6, 1955. Jerry loves our gang idea. A second solemn pact has been sworn. Here we go, God bless us!

New York, Nov. 14, 1955. A young lyricist named Stephen Sondheim came and sang us some of his songs today. What a talent! I think he's ideal for this project, as do we all. The collaboration grows.

New York, March 17, 1956. *Candide* is on again; we plunge in next month. So again *Romeo* is postponed for a year.

Maybe it's all for the best; by the time it emerges it ought to be deeply seasoned, cured, hung, aged in the wood. It's such a problematical work anyway that it should benefit by as much sitting time as it can get. Chief problem: to tread the fine line between opera and Broadway, between realism and poetry, ballet and "just dancing," abstract and representational. Avoid being "messy." The line is there, but it's very fine, and sometimes takes a lot of peering around to discern it.

New York, Feb. 1, 1957. *Candide* is on and gone; the Philharmonic has been conducted; back to *Romeo*. From here on nothing shall disturb the project; whatever happens to interfere I shall cancel summarily. It's going too well now to let it drop again.

New York, July 8, 1957. Rehearsals... I can't believe it: forty kids are actually doing it up there on the stage! Forty kids singing five-part counterpoint who never sang before – and sounding like heaven. I guess we were right not to cast "singers": anything that sounded more professional would inevitably sound more experienced, and then the "kid" quality would be gone. A perfect example of a disadvantage turned into a virtue.

Washington, D.C., Aug. 20, 1957. The

opening last night was just as we dreamed it. All the agony and postponements and re-re-writing turn out to have been worth it. There's a work there; and whether it finally succeeds or not in Broadway terms, I am now convinced that what we dreamed all these years is possible; because there stands that tragic story, with a theme as profound as love versus hate, with all the theatrical risks of death and racial issues and young performers and "serious" music and complicated balletics – and it all added up for audience and critics. I laughed and cried as though I'd never seen or heard it before. And I guess that what made it come out right is that we all really *collaborated*; we were all writing the *same* show. Even the producers were after the same goals we had in mind. Not even a whisper about a happy ending was heard. A rare thing on Broadway. I am proud and honored to be part of it.

Source: Bernstein, *Findings* (Anchor Books)

### Rhapsody in Blue

George Gershwin (1898-1937)

In the early 1920s, popular bandleader Paul Whiteman approached George Gershwin to write a jazz-influenced concert piece to present in an American music program called "Experiments in Modern Music." The work that resulted, *Rhapsody in Blue*, was an important milestone in the history of American music, successfully linking popular music and music of the concert hall by bringing together elements of jazz and of Romantic-era piano works. *Rhapsody in Blue* has become a standard by which other such works are continually measured.

The original orchestration, made by Ferde Grofé for the Paul Whiteman Jazz Band, was first performed February 12, 1924, at New York City's Aeolian Hall, with Gershwin at the keyboard. Grofé also orchestrated the version for full orchestra we will hear tonight. Reflecting on the work's genesis, Gershwin wrote the following:

Suddenly an idea occurred to me. There had been so much talk about the limitations of jazz, not to speak of the manifest misunderstanding of its function. Jazz, they said, had to be in strict time. It had

to cling to dance rhythms. I resolved, if possible, to kill the misconception with one sturdy blow. Inspired by this aim, I set to work composing. I had no set plan, no structure to which my music must conform. The *Rhapsody*, you see, began as a purpose, not a plan. I worked out a few themes, but just at this time I had to appear in Boston for the premiere of *Sweet Little Devil*. It was on the train, with its steely rhythms, its rattlety-bang that is often so stimulating to a composer (I frequently hear music in the very heart of noise), that I suddenly heard – even saw on paper – the complete construction of the *Rhapsody*, from beginning to end... No new themes came to me, but I worked on thematic material already in my mind, and tried to conceive the composition as a whole. I heard it as sort of a musical kaleidoscope of America – of our vast melting pot, of our incomparable national pep, our blues, our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance.

The middle theme came to me suddenly, as music often times does. It was at the home of a friend, just after I got back to Gotham. I must do a great deal of subconscious composing, and this is an example. Playing at parties is one of my notorious weaknesses. Well, as I was playing, without a thought of the *Rhapsody*, all at once I heard myself playing a theme that must have been haunting me inside, seeking outlet. No sooner had it oozed out of my fingers that I realized I had found it. Within a week of my return from Boston I had completed the structure, in the rough, of the *Rhapsody in Blue*.

### Three Meditations from *Mass*

Leonard Bernstein

Leonard Bernstein composed *Mass*, a "Theatre Piece for Singers, Players and Dancers," for the opening of the Kennedy Center in Washington, D.C. in September 1971. Using texts from the liturgy of the Roman Mass interspersed with texts by Stephen Schwartz and the composer himself that variously doubt, question, blaspheme, and finally embrace the Communion and

peace, *Mass* was destined to be controversial. In 1949, Bernstein had written, "I have a deep suspicion that every work I write, for whatever medium, is really theatre music in some way." Bernstein's theatricality was triumphant in *Mass*. The assortment of musical styles – from rock, jazz, and blues to echoes of Stravinsky and Orff, from tender, sentimental ballads to rousing, brassy marches, and more – is guaranteed to stir an audience by communicating irresistibly on many emotional levels.

Three of *Mass'* 17 sections are instrumental interludes titled *Meditations*. In 1977, Bernstein arranged the *Meditations* for cello and orchestra. The first *Meditation* is the interlude between the *Confession* and *Gloria*, and its nature is ideally realized by the soulful cello timbre. The piece opens with an emotional outcry that is not far removed from the spirit of Ernest Bloch's *Schelomo* (1916). The moods then vary between prayerful entreaties and explosive, Old Testament supplications. At the end, the cello, at the threshold of inaudibility, reaches for the heavens in the most heartfelt of prayers.

The second *Meditation* is the interlude between the *Gloria* and the *Epistle*. It takes the form of a theme, played pizzicato by the cello, and five variations. The changes of mood in the brief variations are breathtakingly dramatic, beginning with the whispered, intense expressiveness of the first variation, and including tumultuous climaxes and a dream-like sequence, and ending with a shattering hammer blow.

At the start of the third *Meditation*, the cello outlines a jagged, agitated solo against very quiet, throbbing percussion. Sudden timpani crashes punctuate this inward mood, until an insinuating, decidedly Broadway-type dance invades the scene. When the dance suddenly stops, the cello intones a hushed, incantation-like solo. The orchestra then begins a serene interlude (which seems almost a homage to the Aaron Copland of *Appalachian Spring*); into this peacefulness, the cello enters twice with brief reminiscences of its opening solo, leading to a whispered close.

— Orrin Howard

**La noche de los Mayas**  
Silvestre Revueltas (1899-1940)

It is said that Mexican composer Silvestre Revueltas was a hard-living man – as likely to be found boozing it up in a local tavern, hanging out with the Spanish Revolutionary Guard, holding forth with great erudition at the local university, or conducting a concert of contemporary music. He traveled extensively, leaving his tiny, dusty hometown of Santiago Papasquiaro in the northern province of Durango at 12, wandering across Mexico, America, and Spain. He finally succumbed to his drinking habit at age 40.

Revueltas loved the music of his people.

But instead of directly using the rich Mexican folk music as melodic material, he preferred simply to find compositional inspiration in the popular music, saying: “Why should I put on my boots and climb mountains for Mexican folklore if I have the spirit of Mexico deep within me?” The composer was an influence beyond the borders of Mexico, counting Aaron Copland and film composer Alex North among his many admirers. Copland, in particular, was taken with the jovial, yet wistful nature of much of Revueltas’ music.

Revueltas’ style is more than evident in *La noche de los Mayas* (*The Night of the Mayas*), a concert suite drawn from a

1939 film score of the same name. The first movement opens with percussion and the lowest instruments setting the stage for a bold tutti statement by the orchestra, a melodic processional which introduces the Mayan night and eventually returns in the closing moments of the movement. He follows this powerful opening with simple folk-like melodies introduced by flutes and oboe, both times taken up by strings.

In *La noche de Jaranas* (*Night of Revelry*), marked *tempo di son*, Revueltas reveals his jovial side. The *son*, a dance form originally from Spain (and also the predecessor to the native Mexican *huapango*, of which more anon), becomes slightly drunken, slightly off-key at times, occasionally with melodies fighting with one another in contrasting rhythms and keys. The movement ends abruptly, almost as if the musicians (or revelers) have dozed off.

The slower movement, *La noche de Yucatan* (*The Night of the Yucatan*), is certainly the Revueltas referred to by Copland. Here, melodic fragments unfold like memories, one bringing up another, wistful and sorrowful, sometimes simple and playful, other times interrupted by more haunting fragments, evoking a musical sense of foreboding. The fourth movement, *La noche de encantamiento* (*The Night of Enchantment*), follows without interruption, its ominous introduction ending in a climactic torrent in the strings. In form, the movement is a theme and variations: the first variation is introduced by a huge, raucous percussion section, and is led by the sounding of the conch shell (said to be used by the Mayans during war and while making sacrifices to the Spirit World). Each variation begins with percussion and fades out before the next variation begins. In the final variation, Revueltas brings back the music that began the first movement and ends the work, propelled by the phalanx of percussionist, in a frenzied torrent of sound. □

— Dave Kopplin

Orrin Howard, who annotated Los Angeles Philharmonic programs for more than 20 years while serving the Orchestra as Director of Publications and Archives, is currently the Philharmonic’s Archives Advisor.

Dave Kopplin holds a Ph.D. in music from UCLA and is the editor of Hollywood Bowl magazine.

## CRASH! BANG! BOOM!

Instruments come and go. The voice held forth in the cathedrals of Europe for centuries, virtually the only instrument sanctioned by officials who sanctioned such things. The 17th and 18th centuries were ruled by the string family, with violins and its relatives in command. By the next century, the piano was the instrument *de jour*, in demand in concerts as well as in the home parlor. The 20th century has seen the rise of a number of new instruments – from the *theremin* and electric guitar to digital samplers – but none have dominated concert music, and arguably even popular music, more than percussion. One might call this waning century the Century of the Crash-Bang-Boom.

No other concert this summer features percussion in greater quantities and in more varieties and forms than tonight’s. Please enjoy our list of things you can pummel, thrash, scratch, lambast, blow, or rub to make music.

Bernstein:  
*Symphonic Dances*  
from *West Side Story*

bass drum  
bongos  
chimes  
conga  
cymbals  
drum set  
finger cymbals  
finger snapping  
(whole orchestra)  
glockenspiel  
guiro (scratcher)  
maracas  
police whistle  
snare drum  
tam tam  
timbales (metal drums)  
timpani  
triangle  
vibraphone  
xylophone

Gershwin:  
*Rhapsody in Blue*

bass drum  
cymbals  
glockenspiel  
snare drum  
triangle

Bernstein:  
*Three Meditations*  
from *Mass*

bass drum  
cymbals  
finger cymbals  
glockenspiel  
guiro  
marimba  
tam tam  
tambourine  
three hand drums  
two snare drums  
vibraphone  
xylophone

Revueltas: *La noche de los Mayas*

bongos  
caracol  
(conch shell, blown)  
drum without snares  
guiro  
heuheatl (bass drum)  
indian drum  
snare drum  
sonojas (maracas)  
suspended cymbal  
tam tam  
tumbadora  
(deep conga)  
tumkul (log drum)  
tom toms  
xylophone

## A B O U T T H E A R T I S T S

**ESA-PEKKA SALONEN**, the 10th conductor to head the Los Angeles Philharmonic, began his eighth year as Music Director in October. Salonen has been one of the world's most sought-after conductors since he made his brilliant London debut with the Philharmonia Orchestra in 1983. One year later, he made his American debut with the Los Angeles Philharmonic and has conducted the Orchestra every season since.

Salonen and the Philharmonic have won extensive critical praise for their national



and international tour appearances and for their recordings on Sony Classical. Their world-premiere recording of Lutoslawski's Symphony No. 4 (a Los Angeles Philharmonic commission) was awarded a Grand Prix du Disque. A 1996 compact disc of the three Bartók Piano Concertos with soloist Yefim Bronfman received a Grammy for best instrumental performance with orchestra. Their second all-Lutoslawski disc won a Deutsche Schallplatten Prize. The recently released Philharmonic recording of Mahler's Symphony No. 3 has been widely acclaimed, being described as "an ideally vital and articulate performance" (*BBC Music*).

Salonen is also active as a composer; he conducted his *LA Variations* in its world premiere with the Philharmonic in January 1997. The work was among the repertoire on the Orchestra's 1998 European tour. Salonen's latest work, *Gambit*, received its American premiere during the opening week of the Philharmonic's 1998/99 season.

Esa-Pekka Salonen was born in Helsinki

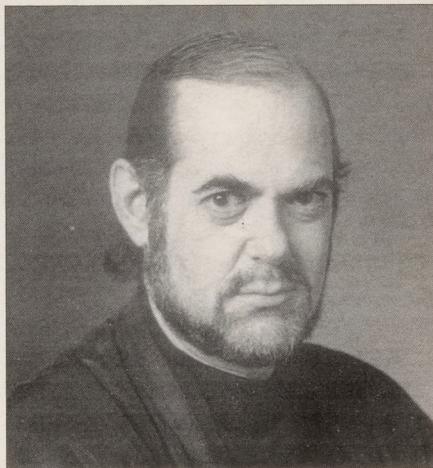
in 1958. After studies at the Sibelius Academy in Finland and with Franco Donatoni and Niccolò Castiglioni in Italy, he made his conducting debut with the Finnish Radio Symphony Orchestra in 1979.

Swedish pianist **ROLAND PÖNTINEN** made his professional debut at the age of 17 with the Royal Stockholm Philharmonic and has since performed with leading orchestras of Europe, including the Oslo Philharmonic, BBC Symphony, and the Accademia Santa Cecilia in Rome, under such renowned conductors as Esa-Pekka Salonen, Neeme Järvi, and Leif Segerstam, among others. An avid chamber musician, Pöntinen has also toured the U.S., Scandinavia, and the Far East with



Barbara Hendricks, and Japan with violist Nobuko Imai. His extensive discography includes concertos by Tchaikovsky, Grieg, Scriabin, Schnittke, and Mendelssohn, chamber music by Hindemith and Jolivet, and solo piano works by Beethoven, Chopin, and Satie, to mention only a few. He is also a composer in his own right: his *Blue Winter*, for trombone and orchestra, was premiered by the Philadelphia Orchestra at Carnegie Hall in 1998. Roland Pöntinen makes his Hollywood Bowl debut at this concert.

Cellist **DANIEL ROTHMULLER** joined the Los Angeles Philharmonic in the 1970/71 season and was appointed Associate Principal of the section in 1975. He has won critical praise for his many solo appearances with the Philharmonic at the



Hollywood Bowl and in the Dorothy Chandler Pavilion, under the direction of Esa-Pekka Salonen, Zubin Mehta, Carlo Maria Giulini, and André Previn. Notable performances with the Philharmonic have included the west coast premiere of Witold Lutoslawski's Cello Concerto, under the composer's baton. In the first Green Umbrella concert of the 1998/99 season, he performed HK Gruber's Cello Concerto in a performance conducted by the composer. Rothmuller earned his bachelor's and master's degrees at Indiana University, where he was a student of Fritz Magg; he also studied with Janos Starker and participated in the Piatagorsky Master Class at USC. Rothmuller last appeared at the Hollywood Bowl as a soloist in July. □

The Los Angeles Philharmonic Association's programs are made possible, in part, by generous grants from the National Endowment for the Arts; the California Arts Council, a state agency; the Los Angeles County Board of Supervisors; the Los Angeles County Arts Commission; and the City of Los Angeles Cultural Affairs Department.

The Los Angeles Philharmonic Association thanks the Los Angeles County Board of Supervisors for its valued cooperation in continuing to bring great music to the people of Los Angeles. Don Knabe, Chair — Supervisor, Fourth District; Gloria Molina — Supervisor, First District; Yvonne Brathwaite Burke, — Supervisor, Second District; Zev Yaroslavsky — Supervisor, Third District; Michael D. Antonovich — Supervisor, Fifth District.

# HOLLYWOOD BOWL

Thursday, September 2, 8:30 p.m.

LOS ANGELES PHILHARMONIC  
ESA-PEKKA SALONEN, conductor  
ALEXANDER TREGER, violin  
BING WANG, violin

BACH

\*Brandenburg Concerto No. 1 in F major, BWV 1046

[Without tempo indication]

Adagio

Allegro

Menuetto – Trio I – Polacca – Trio II

BACH

Concerto in D minor for Two Violins, BWV 1043

Vivace

Largo, ma non tanto

Allegro

MR. TREGER, MS. WANG

Intermission

BACH,  
arr. STOKOWSKI

Toccata and Fugue in D minor, BWV 565

BACH,  
arr. MAHLER

Suite (from BWV 1067 and 1068)

Ouverture: Grave

Rondeau – Badinerie – Rondeau

Air (Andante)

Gavotte I & II

BACH,  
arr. STOKOWSKI

Fugue in G minor, BWV 578 ("Little Fugue")

Thursdays at the Bowl are generously sponsored by United.

Esa-Pekka Salonen and the Los Angeles Philharmonic will perform the Bach/Stokowski Toccata and Fugue in D minor during their upcoming visit to Mexico City, September 28 and 29. The tour is made possible by generous support from Pacific Bell and Fluor Corporation.

\*Recorded by the Los Angeles Philharmonic, Pinchas Zukerman conducting, for Deutsche Grammophon.

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Ron Elliott is the chief piano technician for the Los Angeles Philharmonic Association.

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The three different compositional periods of Johann Sebastian Bach's creative life coincide with the three major posts he held from between 1708 and his death in July of 1750. These separate periods are distinguished not so much by compositional style as they are by the dominant genre employed as the means of expression. For depending upon where and by whom he was employed, Bach would furnish that master with the desired works of art with the forces at hand for the intended occasion.

The earliest of the major periods coincides with his tenure in the court at Weimar (1708-17) and his position as organist and chamber musician. It is here that he composed most of his organ music. His second period came with his next post at the court in Cöthen (1717-23) where he composed a vast amount of "pure" instrumental music, i.e. suites, sonatas and concertos for solo instruments, chamber and orchestral forces. Bach's last and longest period finds him at the St. Thomas church in Leipzig (1723-50) where, in addition to his teaching elementary Latin and singing, he composed one of the greatest bodies of sacred music the West has known.

This evening's concert presents us with works fashioned from the first two periods. Two of the works, the Brandenburg Concerto No. 1, and the Concerto for Two Violins in D minor, are in their original attire. The remaining three works, Toccata and Fugue in D minor, Fugue in G minor, and Suite, find themselves dressed in the garb of "modern" orchestral transcription, just barely able to keep their powdered wigs in place.

#### **Brandenburg Concerto No. 1 in F major, BWV 1046**

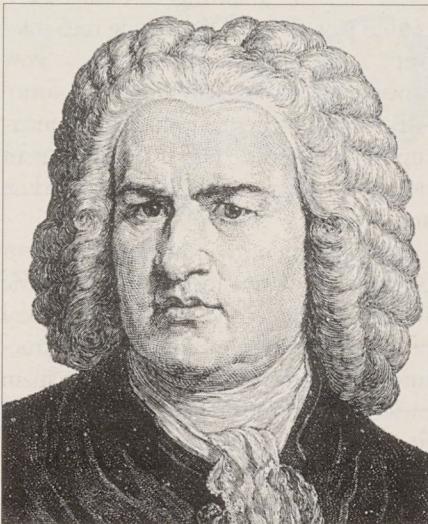
Johann Sebastian Bach (1685-1750)

In 1717, Bach left the court at Weimar to enter the employ of the 23 year old Prince Leopold of Anhalt-Cöthen, a devotee of "pure" instrumental music and a competent performer on the violin, viola da gamba, and clavier. Composer and prince first met in 1716; he was so impressed by Bach's abilities that the next year he offered him a post at his court,

which Bach accepted.

Cöthen was a "reformed" or Calvinist stronghold, which meant no art music in the town, no choruses nor chorale singers either; a rather contrary environment to a devout Lutheran such as Bach. Nor did the town possess a decent organ, and the court had only a small one. But then, Bach was hired to write and perform instrumental music, and for this task the prince provided him with a *Capelle*, or small band of instrumentalists.

Not long after Bach began his post at Cöthen, he came to the attention of Prince Christian Ludwig, Margrave of the Prussian province of Brandenburg. The prince kept a good *Capelle* at his court also, and apparently suggested that Bach,



*Johann Sebastian Bach*

almost in passing it seems, write some works for it. Within a couple of years, Bach provided him with six concertos, each one with its own distinct instrumentation. He dedicated his six Brandenburg Concertos to Prince Christian Ludwig on March 24, 1721.

Bach modeled his own concertos after those of Italian master Antonio Vivaldi, the greatest and most prolific composer of pieces in this form. In his first concertos, Bach "borrowed" from Vivaldi what he found most appealing, particularly the clearly delineated formal structures. Bach, like Vivaldi, alternates a larger group of instruments, or tutti, with a smaller one, a concertino which is made up of a solo instrument or group of soloists. In Bach's

works, these separate groups intermingle to a greater degree than in those of the Italian master.

The distinct instrumental groups of Brandenburg Concerto No.1 – three oboes, bassoon, two horns, solo violin or violino piccolo, and strings – bring into relief the individual musical phrases that are presented simultaneously in counterpoint, each phrase having a different instrumental color. Nowhere is this clearer than in the first movement. Throughout the movement, one continues to hear these musical phrases now in one instrumental group, now another, articulating the formal structure through these color contrasts.

The Adagio presents a lyrical repartee between oboe and violino piccolo over a sustained accompaniment of a thinner texture. The melody is heard first in the oboe, then the violin; a canon is played twice (the solo voices are exchanged the second time) in the middle section. This canon increases the rhythmic and harmonic tension to the end of the movement.

The third movement once again features the oboe and violino piccolo as the prominent soloists. The Menuetto is a large tutti section in its own right, alternating with concertino sections of Trio I for two oboes and bassoon, the Polish dance-inspired Polacca for strings, and Trio II for horns and oboes.

#### **Concerto in D minor for Two Violins, BWV 1043**

Johann Sebastian Bach

Bach studied both the violin and viola as a young child, taking lessons at first from his father; no doubt the elder Bach had an ear toward young Sebastian becoming a professional court musician. Indeed, it was as a violinist in the court of Duke Johann Ernst at Weimar (his first Weimar engagement) in the spring of 1703 that Bach procured his first professional post; however, as a chamber musician he preferred the viola to the violin. According to J.N. Forkel, Bach's first biographer, "With this instrument (viola) he was, as it were, in the center of the harmony, where he could hear and enjoy to the utmost what was going on

## Bach the Family Man

J.S. Bach was not only a prolific composer – over 1,000 of his works survive – but he was also a prolific father. He married twice, first to Maria Barbara Bach, his second cousin, in 1707, and then to the singer Anna Magdalena Wülcen in 1721, following his first wife's death a year before. He had seven children with Maria Barbara and 13 with Anna Magdalena, and, of the ten who survived to adulthood, five became accomplished musicians in their own right.

**Catharina Dorothea** (1708-1774)

**Wilhelm Friedemann** (1710-1784)

was organist at St. Sophia's in Dresden, and later Music Director and Organist in Halle.

**Maria Sophia and Johann Christoph**, twins (born and died 1713)

**Carl Philipp Emanuel** (1714-1788) was Kapellmeister in Berlin to Frederick the Great, and later Music Director in Hamburg.

**Johann Gottfried Bernhard** (1715-1739) was organist at St. Mary's in Mühlhausen.

**Leopold Augustus** (1718-1719)

**Christiana Sophia Henrietta** (1723-1726)

**Gottfried Heinrich** (1724-1763) was a talented amateur musician, especially at the keyboard.

**Christian Gottlieb** (1725-1728)

**Elisabeth Juliana Friderica** (1726-1781) married the musician J.C. Altnikol, a pupil of her father's.

**Ernestus Andreas** (born and died 1727)

**Regina Johanna** (1728-1733)

**Christiana Benedicta** (born and died 1730)

**Christiana Dorothea** (1731-1732)

**Johann Christoph Friedrich** (1732-1795) was concertmaster to the Count of Bückeburg.

**Johann August Abraham** (born and died 1733)

**Johann Christian** (1735-1782) was Music Master to the Queen of England.

**Johanna Carolina** (1737-1781)

**Regina Susanna** (1742-1809)

Source: *The New Bach Reader* (Norton)

both sides of him."

Bach's string-playing expertise came to the fore when, once employed at Cöthen, he composed what is perhaps still considered the greatest testament to the polyphonic capabilities of the solo violin, the six unaccompanied Sonatas and Partitas. During this same period he composed the six suites for unaccompanied cello, the six sonatas for violin and clavier, two concertos for violin and orchestra, and the Concerto in D minor for Two Violins.

In his violin concertos, Bach incorporates the Italian model of three movements in fast-slow-fast sequence. In simplest schematic form, the first and last movements of a concerto composed in the Italian style consist of an opening tutti (A) which returns following a solo or concertino passage in an alternating tutti-solo-tutti, or A-B-A-C-A pattern. Slow movements are typically in an aria form, A-B-A, with orchestral introduction, interruption and close. The third movement usually is closer to the first in procedure and structure.

The opening tutti of the first movement contains all of the melodic and motivic material in the second solo violin. Typical of Bach's style, this opening melodic structure functions as a subject or main melodic idea, immediately restated in the first solo violin at a higher pitch level. With the repetition of the subject, a counter-subject accompanies it in another voice. This occurs with each statement of the tutti. The weight of the movement is carried by the two larger concertino or solo sections balanced by the opening and closing tutti sections. The interior tutti that follows the first solo passage is a kind of hybrid structure made up of both the solo and tutti forces.

The second movement contrasts greatly with the first movement. The long, lilting melody heard in the two solo violins in an imitative and overlapping process unfolds over a thin accompaniment. The two solo violins begin the finale with a descending melodic pattern in rapid imitation, creating a rhythmic drive that permeates the entire movement. The tutti sections are quite brief, but the accompanying orchestral parts are much more motivic and more embedded within the play of the

two soloists than in the two preceding movements.

### Toccata and Fugue in D minor, BWV 565

Johann Sebastian Bach, arranged by Leopold Stokowski (1882-1977)

In his attempt to popularize the seemingly "brainy" music of J.S. Bach, Leopold Stokowski took it upon himself to make the composer a "man of the people." Indeed, through his efforts, an entire generation (during the depression and World War II) became acquainted with Bach's works through Stokowski's recordings of his own symphonic transcriptions. In a January 1928 review of the recordings, the critic R.D. Darrell wrote, "Does the popular mind still attach the adjectives 'dry' and 'cold' to Bach? A single playing of this record will pulverize the popular mind." Still, many musicians found these symphonic transcriptions suspect at best.

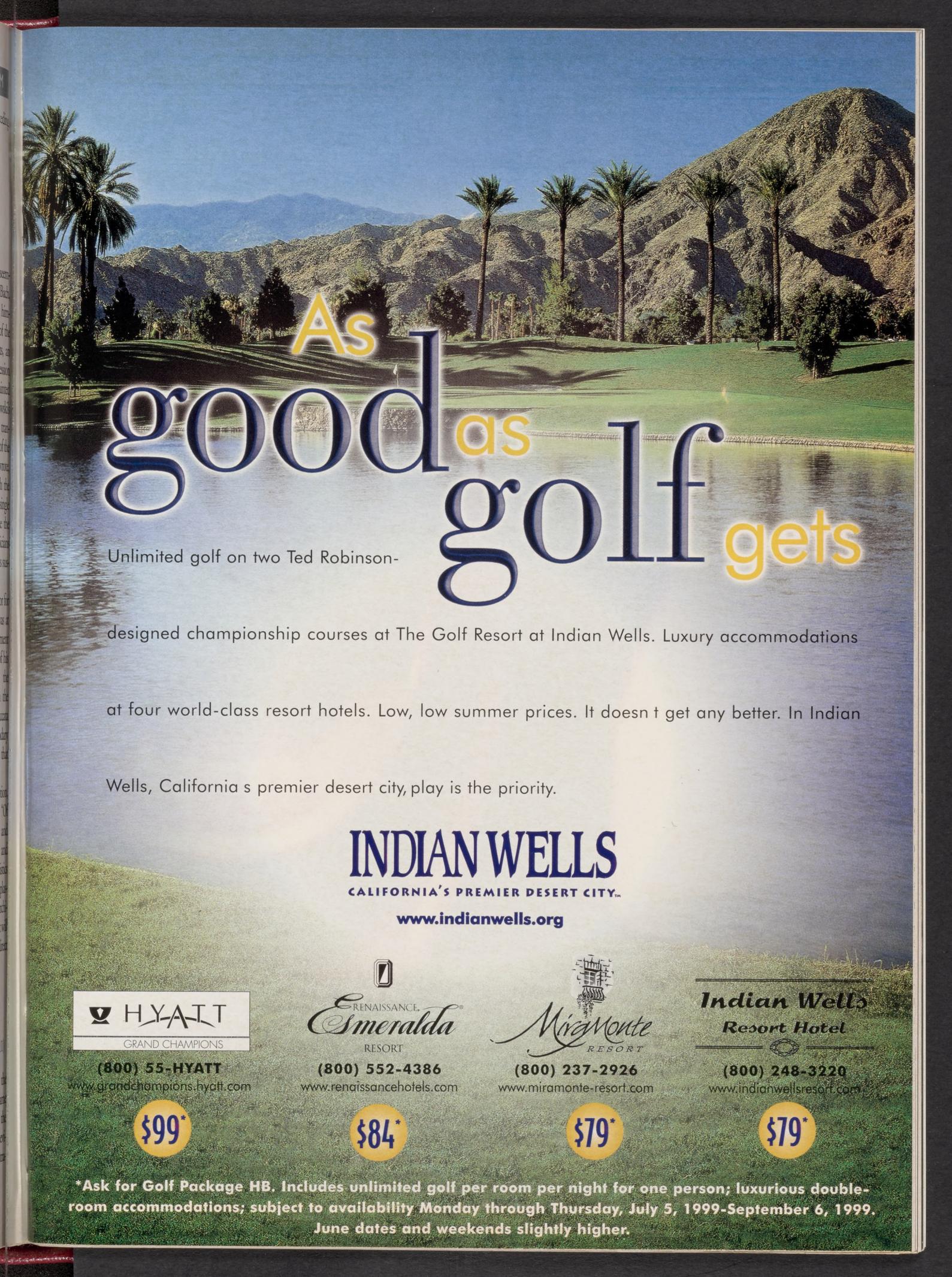
The Toccata and Fugue in D minor for organ was composed while Bach was at Weimar where he found this instrument most essential to the development of his musical expression, particularly in the expansion of his craftsmanship via the technique of fugal writing. The Toccata and Fugue also reflects the legendary improvisational skills of free flight that Bach displayed throughout his career.

In the foreword to his transcription, Stokowski emphasized these qualities: "Of all the music of Bach, this Toccata and Fugue is among the freest in form and expansion... One of its main characteristics is immense freedom of rhythm, and plasticity of melodic outline... Its tonal architecture is irregular and asymmetric... It will always be contemporary and have a direct message for all."

### Suite (from BWV 1067 and 1068)

Johann Sebastian Bach,  
arranged by Gustav Mahler (1860-1911)

Toward the end of his life, the composer Gustav Mahler became increasingly influenced by the polyphonic writing of J.S. Bach as evidenced by the emphasis given to contra-



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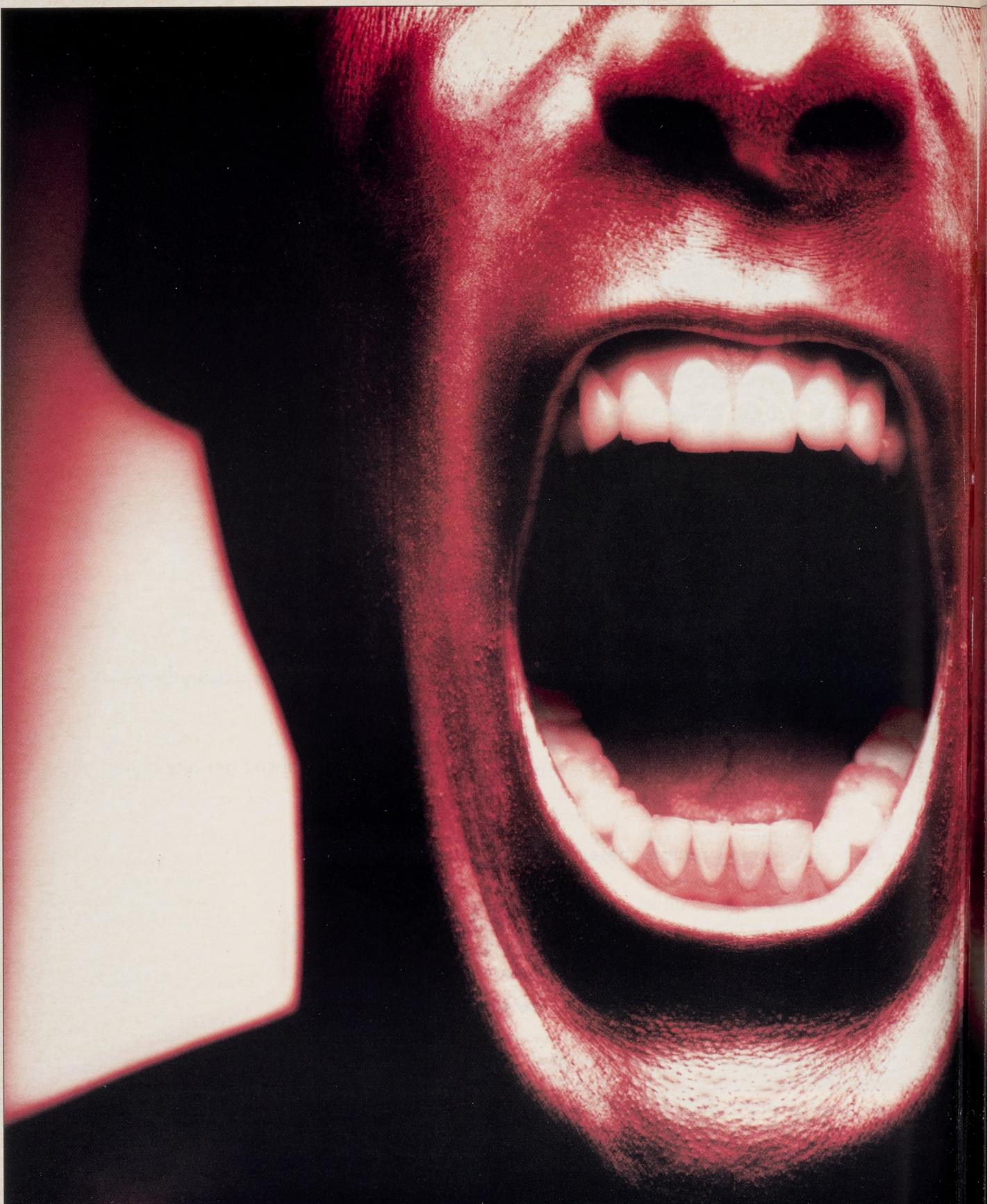
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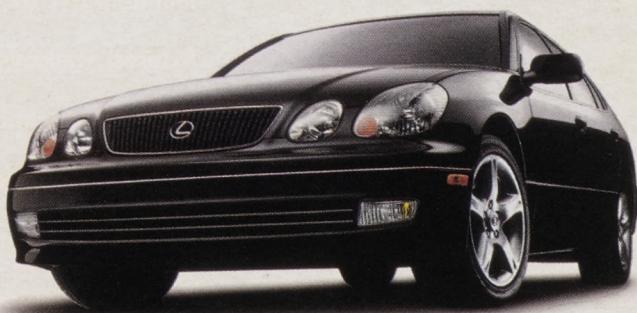
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## A B O U T T H E P R O G R A M

puntal textures in his later works. He had in his possession the complete edition of Bach's works, which became a source of study, reflection and, above all, a compositional stimulus. It was out of this concentration upon Bach's contrapuntal practice that, in 1909, he assembled a set of movements from two of Bach's orchestral suites which he selected and edited, adding an organ part, and writing out the voices of the continuo (a vaguely sketched part for harpsichord). Aside from these additions, Mahler maintained the original orchestrations and formal proportions. He culled his movements from Bach's Orchestral Suites Nos. 2 and 3, both of which share a common key signature and are therefore tonally closely related.

The first three movements are taken from the Suite No. 2 in B minor which prominently features the flute as the solo instrument. In the Ouverture, Bach fuses

fugal construction with Vivaldian concerto form: the tutti sections participate in the passages of fugal development while the solo passages function as modulating episodes. Like the Ouverture, the Rondeau and Badinerie are free forms, unrelated to dance.

The delicate Air from Suite No. 3 in D major links the first three movements of this suite with the two final and majestic Gavottes; a dance form of moderate tempo.

### "Little" Fugue in G minor, BWV 578

Johann Sebastian Bach,  
arranged by Leopold Stokowski

Like the Toccata and Fugue in D minor, the "Little" Fugue in G minor for organ was a product of the Weimar Period. Though it is a short piece in terms of time, it is large in scope

and musical expression. The subject of principal theme is itself quite long and in two parts. Stokowski's orchestration is as massive as for the Toccata and Fugue, and, just as in that piece, the different orchestral groups clearly delineate the form.

Stokowski said of this work, "Bach is supreme master of the fugue, and although this fugue is short in time, it is one of his greatest creations in this form. In its orchestral form, it begins with the single voice of the oboe. Later the English horn plays the same theme in a related key, followed by the bassoon, bass-clarinet, and contrabassoon. As each new instrument enters, the complex weaving of the counterpoint becomes always richer, and the fugue ends with all the instruments sounding like a triumphal chorus." □

— Steve Lacoste

Steve Lacoste, the Los Angeles Philharmonic's Archivist, holds a Ph. D. in composition from UCLA.

## A B O U T T H E A R T I S T S

For a biography of Los Angeles Philharmonic Music Director **ESA-PEKKA SALONEN**, please see page P-5.

**ALEXANDER TREGER** attended the prestigious Moscow Conservatory,



studying with the renowned David Oistrakh. Treger arrived in the United States in 1973, became a member of the Los Angeles Philharmonic in 1974, was named Assistant Concertmaster in 1978,

Second Concertmaster two years later, and Concertmaster in 1985. He has won high praise for his solo performances with the orchestra at the Music Center, the Hollywood Bowl and in communities throughout Southern California, with conductors Zubin Mehta, Carlo Maria Giulini, Sir Simon Rattle, Pierre Boulez, and Esa-Pekka Salonen, among others. He has also appeared as a soloist with the San Francisco, Denver, Dallas, and Houston Symphonies. Treger last appeared as a soloist at the Hollywood Bowl in August 1998.

Violinist **BING WANG** joined the Los Angeles Philharmonic as Associate Concertmaster in August 1994, having previously held the position of principal second violin with the Cincinnati Symphony since January 1993. A native of China, Wang began studying the violin with her parents at age five. After coming to the United States to study with Berl Senofsky at the Peabody Conservatory, Wang completed her graduate studies at the Manhattan School of Music with Glenn Dicterow. Wang made her first solo appearance with the Philharmonic at a Neighborhood Con-

cert in January 1995. She also has appeared as a soloist with the Cincinnati, the Manhattan, and the American Youth Symphonies. She made her Hollywood Bowl debut in September 1997, playing the Brahms Double Concerto



(with cellist Ben Hong), with Esa-Pekka Salonen and the Los Angeles Philharmonic. Wang last appeared as a soloist at the Bowl in July with conductor John Williams. □

# HOLLYWOOD BOWL

Friday and Saturday, September 3 and 4, 8:30 p.m.

"From the Bowl to the Moon — and Beyond!"

HOLLYWOOD BOWL ORCHESTRA  
GEORGE DAUGHERTY, conductor  
JULIA MIGENES, soprano  
GOGI GRANT, vocalist

*Celebrating NASA and the Jet Propulsion Laboratory*

## ACT I

### *From the Bowl to the Moon...*

R. STRAUSS	* "Sunrise" from <i>Also sprach Zarathustra</i>	WILLIAMS	* Flying Theme from <i>ET: The Extra-Terrestrial</i>
KAMEN	Montage and Suite from <i>From the Earth to the Moon</i>	WEILL, arr. WANG	"Lost in the Stars" from <i>Lost in the Stars</i>
arr. WANG	Moon Medley	HOLST	MS. GRANT
DEBUSSY	<i>Clair de lune</i>		<i>The Planets</i>
	<i>Presentation of the NASA Astronauts</i>		Mars, the Bringer of War Venus, the Bringer of Peace Mercury, the Winged Messenger Saturn, the Bringer of Old Age Uranus, the Magician Neptune, the Mystic Jupiter, the Bringer of Jollity
COPLAND	<i>Fanfare for the Common Man</i> with the poem "High Flight" by John G. Megee, Jr.		Visual Montage Created by GEORGE DAUGHERTY and ELAINE SURANIE
DVOŘÁK	"Song to the Moon" from <i>Rusalka</i>		Visual Elements Courtesy of THE JET PROPULSION LABORATORY and NASA
	MS. MIGENES		<i>Finale and Presentation of the Men and Women of the Jet Propulsion Laboratory</i>

\* Recorded by the Hollywood Bowl Orchestra, John Mauceri conducting, for Philips Classics Productions.

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# HOLLYWOOD BOWL

Friday and Saturday, September 3 and 4, 8:30 p.m.

"From the Bowl to the Moon — and Beyond!"

HOLLYWOOD BOWL ORCHESTRA • GEORGE DAUGHERTY, conductor  
JULIA MIGENES, soprano • GOGI GRANT, vocalist  
BUZZ ALDRIN, +L. GORDON COOPER, GARRETT REISMAN,  
MICHAEL GERNHARDT, and JANICE VOSS, astronauts and narrators

Please note the following additional information about tonight's program. For original program information, including a listing of works to be performed, biographies of Mr. Daugherty, Ms. Migenes, and Ms. Grant, and a listing of the members of the Hollywood Bowl Orchestra, please see pages P-10 to P-12 in the Hollywood Bowl program book.

## A B O U T T H E P R O G R A M

The following distinguished guests from NASA and the Jet Propulsion Laboratory will appear on stage during the performance.

Buzz Aldrin, Astronaut (retired) and narrator  
+L. Gordon Cooper, Astronaut (retired) and narrator  
Dr. Janice Voss, Astronaut and narrator  
\*Dr. Garrett E. Reisman, Astronaut and narrator  
\*Dr. Michael L. Gernhardt, Astronaut and narrator  
Donna Shirley, Manager of the Mars Exploration Program (retired) and narrator  
+Daniel Goldin, Chief Administrator, NASA  
Dr. Edward Stone, Director, Jet Propulsion Laboratory  
Anthony Spear, Pathfinder Project Manager (retired)  
+Dr. Brian Muirhead, Pathfinder Flight System Manager  
\*Gordon Fullerton, Astronaut  
\*Dr. Robert Allan Ridley Parker, Astronaut (retired)  
Dr. Ken Atkins, Stardust Project Manager  
\*Don Bickler, Pathfinder Rover Suspension Designer  
\*Kevin Clark, Mission Assurance Manager for Mars Global Surveyor  
\*Richard Cook, Mars Surveyor Operations Project Manager  
+Brian Cooper, Pathfinder Developer of Rover Control Workstation  
+Cathy Davis, Mars Outreach  
+Howard Eisen, Pathfinder Element Leader of Mechanical, Thermal and Mobility Subsystem  
+Dr. Matt Golombeck, Pathfinder Project Scientist  
Norm Haynes, Director for the Mars Exploration Directorate  
\*Dr. Philip Knoke, Mars '98 Mission Engineer  
\*Rob Manning, Pathfinder Flight System Chief Engineer  
Dr. John McNamee, Mars '98 Surveyor Project Manager/  
Outer Planets Solar Probe Project Manager  
+Andrew Mishkin, Pathfinder Rover Coordinator  
+Tommaso Rivellini, Pathfinder Airbag Subsystem Cognizant Engineer  
+Peter Smith, Pathfinder Imaging Principal Investigator  
+Kathleen Spellman, Pathfinder Science Mission Engineer  
\*Aimee Whalen, Stardust Outreach  
\* September 3 only.  
+ September 4 only.

On Friday, September 3, Ms. Voss will read the poem "High Flight" by John G. Megee, Jr. and Mr. Aldrin will read "A Free Man's World," the official poem of the Society of Test Pilots.

On Saturday, September 4, Mr. Cooper will read "High Flight" and Mr. Aldrin will read "A Free Man's World."

Please note that guitarist Barry Pohlmann will join the Hollywood Bowl Orchestra for Ms. Grant's numbers.

## Women's Choir

for "Neptune, the Mystic" in *The Planets*  
Leo Marchildon, Choir Master

Katherine Dryden	Shea Curry
Jennifer Rosengarth	Arlene Thomas
Lisa Naulls	Terry Hunter
Donna Pedrick	Michaele Braungardt
Ronald Lombardo	Charlotte Carpenter
Sharon Hills	Vikki Mutto

## A B O U T T H E A R T I S T S



**BUZZ ALDRIN** was born in Montclair, New Jersey on January 20, 1930. He was educated at West Point, graduating third in his class in 1951. After receiving his wings, he flew Sabre jets in 66 combat missions in the Korean Conflict, shooting down two MIG-15s. Returning to his education, Aldrin earned a Doctorate in Aeronautics from the Massachusetts Institute of Technology in Manned Space Rendezvous, devising techniques used on all NASA missions, including the first space docking with the Russian Cosmonauts. In October 1963, Aldrin was selected by NASA as one of the early astronauts. He has logged 4500 hours of flying time, 290 of which were in space, including eight hours of Extra-Vehicular Activity. After serving as Backup Command Module Pilot for Apollo VIII man's first flight around the moon, Aldrin and Neil Armstrong made their historic Apollo XI moon walk on July 20, 1969. Upon returning from the moon, Aldrin was presented with the Presidential Medal of Freedom, the highest honor among 50 other distinguished awards and medals he has received from the United States and numerous other countries. Aldrin continues to be a leading voice in charting the course of future space efforts.

having designed "The Cycler," a spacecraft system that makes perpetual orbits between Earth and Mars, as well as a permanent space station.



**L. GORDON COOPER** was one of the original seven Mercury astronauts. He was born in Shawnee, Oklahoma on March 6, 1927. He attended the University of Hawaii and the United States Air Force Institute of Technology, devoting eleven years to graduate-level training in Space Technology, Space Mechanics, Lunar Geology, Spacecraft Design, and Check-out and Flight Testing with NASA. In 1963, Cooper orbited the

Earth 22 times during his solo flight in Mercury IX. During the flight, he used the first television camera in space and gave the opening address to the first meeting of the League of African Nations. In 1965, Cooper flew 122 orbits as commander of Gemini V, making him the first man to orbit the earth on two separate flights and the world-record holder for spending the most hours in space for the United States. Cooper also holds the world record from the National Aeronautic Association for making the first transcontinental flight in an aircraft powered by alcohol fuel in 1981. He served in the United States Marine Corps (1945-1946) and the United States Air Force (1946-1970), retiring with the rank of Colonel. Since then, he has continued his role as a technological pioneer, researching alternate sources of energy and designing new aircraft.

**DONNA L. SHIRLEY** has a master of science degree in aerospace engineering plus over 30 years experience in aerospace and civil systems. She managed the Mars Exploration program Office at the Jet Propulsion Laboratory in Pasadena. The Mars Exploration program sent the Mars Global Surveyor and Mars Pathfinder in 1996, and will continue to fly two missions every 26 months through at least 2005. Before she became manager of the program, Shirley managed the team that built the Sojourner microrover, which landed on Mars' surface on July 4, 1997. She has written a book on "Managing Creativity," and has also developed a class on the subject. She is a widely-sought after lecturer on the subject of Mars exploration and has appeared on several national television news programs and documentaries.

**JANICE VOSS** was born in South Bend, Indiana but considers Rockford, Illinois her hometown. She studied engineering science at Purdue University, and she received her master of science degree in electrical engineering and her doctorate in aeronautics/astronautics from the Massachusetts Institute of Technology in 1977 and 1987, respectively. Selected by NASA in January, 1990, Voss became an astronaut in July 1991. She flew her first shuttle mission in 1993, a mission that included the retrieval of the European Retrievable Carrier with the Shuttle's robotic arm, a spacewalk by two crew members, and an assortment of experi-

ments. Subsequent missions have included a rendezvous with the Russian Space Station Mir, materials and combustion science research in microgravity using the facilities of Spacelab, and a mission in 1997 that lasted 376 hours and 45 minutes and traveled 6.3 million miles, making 251 orbits of the Earth. Voss has logged over 909 hours in space and is scheduled for another launch in September 1999.

**GARRETT E. REISMAN** studied economics and mechanical engineering/applied mechanics at the University of Pennsylvania, going on to receive his Ph.D. in Mechanical Engineering from the California Institute of Technology in 1997. His doctoral research garnered the Bruce Chapman Award for excellence in hydrodynamics research at Caltech. He worked at TRW as a Spacecraft Guidance, Navigation and Control Engineer, where he designed the thruster-based attitude control system for the NASA EOS PM-1 Spacecraft. He was selected to become an astronaut by NASA in June 1998, reporting for training in August of that year. Once he has completed his training, he will receive technical assignments within the Astronaut Office before being assigned to a space flight.

**MICHAEL L. GERNHARDT** attended Vanderbilt University, receiving his bachelor of science degree in physics in 1978. He did his graduate work at the University of Pennsylvania, receiving his master of science and doctorate in bioengineering in 1983 and 1991, respectively. Gernhardt has worked as a professional deep sea diver and project engineer on a variety of subsea oil field construction and repair projects around the world, logging over 700 dives. He has also developed a telerobotic system for subsea platform cleaning and inspection as well as new astronaut and robot compatible tools for performing maintenance on Space Station Freedom. Gernhardt was selected to become an astronaut by NASA in March, 1992 and has logged over 931 hours in space, including six hours and 46 minutes of extra-vehicular activity. His next mission, during which he will perform three spacewalks related to the construction of the International Space Station, is scheduled to launch in January 2000.

Producer and Graphics Designer **MELINDA LAWTON** is an Emmy Award-nominated artist who has created graphics and opening titles for numerous television and film projects, including major productions for Warner Bros., Disney, Paramount, ABC, CBS, NBC, FOX, A&E, The Learning Channel, and many more. She received an Emmy Nomination for her graphics and title design for *Rhythm & Jam*, the ABC series of children's music specials. In 1988, she moved to Los Angeles and started Lawton Design, since creating title designs and graphics for hundreds of major productions. She has also been at the forefront of graphic design for interactive and new media. In addition to *Rhythm & Jam*, Lawton collaborated with George Daugherty and David Wong on the Emmy Award-winning *Peter and the Wolf*. As one of the producers of "From the Bowl to the Moon and Beyond," Lawton also brings her own personal touch to this project: her late father, Bill Lawton, was a test pilot who lost his life in the line of duty. We dedicate this concert to him, as well as all other brave astronauts and test pilots who have put their lives on the line in the name of space exploration. □

## A B O U T T H E P R O G R A M



**GEORGE DAUGHERTY** has conducted the Los Angeles Philharmonic in four sold-out Hollywood Bowl concerts, and he made his Dorothy Chandler Pavilion debut with the orchestra in 1994. He conducts four performances with the Hollywood Bowl Orchestra this summer at the Bowl. This year, Daugherty has also guest conducted the San Francisco Symphony in six concerts, including four at Davies

Symphony Hall. During the 1998-99 season, he also made his conducting debut with the Royal Philharmonic at London's Royal Festival Hall. His guest conducting credits also include performances with American Ballet Theatre, the Sydney Opera House Orchestra, Munich State Opera Ballet, the Pittsburgh Symphony, the National Symphony, the Houston Symphony, the Atlanta Symphony, the Vancouver Symphony, the Buffalo Philharmonic, the Louisville Orchestra, the Indianapolis Symphony, Mexico City's Bellas Artes Opera House, the Montreal Symphony, the Winnipeg Symphony, the Fort Worth Symphony, and major Italian opera houses in Rome, Florence, Turin, and Reggio Emilia. He has conducted for such diverse artists as violinist Cho-Liang Lin, novelist/narrator Amy Tan, dancers Mikhail Baryshnikov, Suzanne Farrell, and Natalia Makarova, and the Preservation Hall Jazz Band.

He is also an Emmy Award winning/five-time Emmy nominated artist whose professional profile includes credentials as a television and film director, producer, and writer. Daugherty received a 1996 Primetime Emmy Award as executive producer

of *Peter and the Wolf* for the ABC Television Network, starring Kirstie Alley, Lloyd Bridges, and Ross Malinger, with animated characters by Chuck Jones. He also received a Writers Guild Award nomination as co-writer of the script, as well as the top prizes at both the Houston and Chicago International Film Festivals. He was also Emmy-nominated for *Rhythm & Jam*, his ABC series of music specials for children. In 1990, Daugherty created, directed, and conducted his Broadway musical concert *Bugs Bunny on Broadway*, which sold-out its extended run at New York's Gershwin Theatre on Broadway, and for the past nine years has played to critical acclaim and sold-out houses on tour in the U.S., Canada, and throughout the world.

**JULIA MIGENES** is one of the international opera world's most versatile — to say nothing of most glamorous — stars. She is best known for her dazzling portrayal of Carmen, opposite Plácido Domingo, in Francesco Rosi's award-winning film of Bizet's classic. The film earned her a Grammy Award. Migenes has also received accolades for her performances with the Metropolitan Opera, Covent Garden, New York City Opera, San Francisco Opera, the Vienna Volksoper, the Grand Theatre of Geneva, Houston Grand Opera, and numerous other major international companies. She has also starred on Broadway as well as on television specials and telecasts throughout the world, and frequently appears in concert with major international symphony orchestras.

Her recordings include *Carmen*, with Plácido Domingo, conducted by Lorin Maazel; Poulenc's *La voix humaine*, conducted by Georges Prêtre (also released on video); Kurt Weill's *The Seven Deadly Sins*, conducted by Michael Tilson Thomas; *Vienna*, conducted by Lalo Schifrin, and a critically-acclaimed anthology of George Gershwin songs.

Migenes was born of Puerto Rican and Greek parentage in Manhattan and started making her way in show business with a prophetic appearance in *Madama Butterfly* at the age of three and a half. Her first big break on Broadway occurred when she was chosen to play the role of Maria in the critically-acclaimed City Center revival of *West Side Story* in New York. She next played the role of Hodel in the original cast of *Fiddler on the Roof*, starring Zero Mostel. She then moved on to New York City Opera, where she sang leading roles in numerous operas, including *The Saint of Bleecker Street* and *Madama Butterfly*. Her Metropolitan Opera debut followed soon thereafter, and her critically-acclaimed Metropolitan Opera performance of Alban Berg's *Lulu* was nationally televised. She has also been acclaimed for her portrayal of *Salomé*, in the brilliant production directed and choreographed by Maurice Béjart. Her other major roles have included *Manon* at Covent Garden, *Tosca* at London's Earl's Court, and *Caterina Cornaro*, conducted by Richard Bonynge.

### "From the Bowl to the Moon — and Beyond!"

GEORGE DAUGHERTY, Executive Producer

DAVID WONG and MELINDA LAWTON, Producers

ELAINE SURANIE, Co-Producer

GEORGE DAUGHERTY and ELAINE SURANIE, Editors

MELINDA LAWTON, Graphics and Title Design

CHRISTOPHER KULIKOWSKI and TOM WIXON, Technical Support

STEVEN TEMPONE, Administrative Associate

NOBEL CHEN, Production Assistant

Special Thanks To: Betty R. Schultz, Juri van der Woude, Jack Dawson, Donna Shirley, and the Jet Propulsion Laboratory (JPL); Peggy Wilhite and Tawana Clary, NASA Headquarters, Washington D.C.; Benny Cheney, NASA; The Johnson Space Center, Houston; Tom Hanks; Michael Kamen; Mara Mikialian; Bruce Richmond and the producers of *From the Earth to the Moon*; Imagine Entertainment and Home Box Office (HBO), a division of Time Warner; The Writer's Guild of America, The Director's Guild of America, and The Screen Actor's Guild; Lawton Design; Zone Productions; Planet Blue and Maury Rosenfeld; Nathan Wang; Orly Beigel; and especially the men and women of NASA and JPL.

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**GOGI GRANT** is one of America's most respected and admired popular vocalists. Following a twenty year absence, Grant recently returned to the concert stage to rave reviews. "Miss Grant is clearly a singer whose velvety tones were not diminished by her extended layoff," wrote the *Los Angeles Times*. The *Times* of London wrote "Ms. Grant was in powerful voice, belting out hits like a woman of 30,"

and the *New York Daily News* added that she possesses "the power and beauty of a voice that is still magnificent." Grant is no stranger to the Hollywood Bowl, having previously performed four sold-out concerts here, including an Evening with Cole Porter, an Irving Berlin Salute, and a jazz concert in collaboration with legendary jazz pianist Joe Bushkin.

Grant first climbed the record charts in 1955 with *Suddenly There's a Valley*, and was named "Most Popular Vocalist" in the U.S. by *Billboard* and *Cash Box* magazines in 1956 after her hit "The Wayward Wind" replaced Elvis Presley's "Don't Be Cruel" as the number one song in America. Grant was also the singing voice of Ann Blyth in the Warner Bros. classic film *The Helen Morgan Story*. In addition to innumerable concert appearances throughout the country, Grant has made hundreds of television

appearances, capping her career with three guest-star solo appearances at the Academy Awards, the only singer to be so honored. Since her return to the concert stage, she has received glowing reviews for her one-woman show, written and directed by the esteemed actor Frank Langella. Following the premiere of the show, *Variety* called Gogi Grant "an American Edith Piaf," and the *Los Angeles Times* said that "the passage of time has enhanced her talent." Born in Philadelphia and raised in California, Gogi Grant continues to make her home in Los Angeles.

Producer **DAVID KA LIK WONG** was awarded with an Emmy for his work as producer on *Peter and the Wolf*, and was also nominated for an Emmy in 1994 for his work as producer of *Rhythm & Jam*, the ABC series of Saturday morning music education specials for children. He has also been the producer for the Warner Bros. production *Bugs Bunny on Broadway* for the past nine years as it has throughout the world, including four sold-out performances at the Hollywood Bowl. He also co-produced the CD album and tape for Warner Bros. Records. He most recently teamed with George Daugherty as principal producer for the *Peter and the Wolf* project. He also was one of the major producers for the Warner Bros. documentary film *The Magical World of Chuck Jones*, directed by George Daugherty. Mr. Wong was born in Hong Kong, and moved to San Francisco with his family as a teenager. He currently lives in Los Angeles. □

## The Hollywood Bowl Orchestra

John Mauceri, Principal Conductor  
September 3 and 4, 1999

**First Violin**  
Bruce Dukov, *Concertmaster*  
Rachel Purkin, *Principal*  
Jay Rosen, *Associate Principal*  
Rebecca Bunnell  
Charles Everett  
David Ewart  
Tammy Hatwan  
Katia Popov  
Barbra Porter  
Chris Reutinger  
Kathleen Robertson  
Guillermo Romero  
Kimiyo Takea  
Mari Tsumura

**Second Violin**  
Patricia Johnson, *Principal*  
Jennifer Belluscio, *Associate Principal*  
Nicole Bush  
Julian French  
Pamela Gates  
Tiffany Hu  
Razdan Kuyumjian  
Natalie Leggett  
Liane Mautner  
Carolyn Osborn  
Olivia Tsui  
Vivian Wolf

**Viola**  
Janet Lakatos, *Principal*  
Margo Aldcroft  
Jennie Hansen  
Carrie Holzman-Little  
Carole Kleister-Castillo  
Renita Koven  
Jorge Moraga  
Robin Ross  
Harry Shirinian  
Ray Tischer

**Cello**  
Dennis Karmazyn, *Principal*  
Armen Ksjajikian, *Associate Principal*  
Matt Coker  
Larry Corbett  
Todd Hemmenway  
Steve Richards  
Sebastian Toettcher  
Kevan Torfeh

**Bass**  
Timothy Barr, *Principal*  
Denise Briese, *Associate Principal*  
Jeff Bandy  
Gary Lasley  
Barry Newton  
Ken Wild

**Flute**  
Louise DiTullio, *Principal*  
Larry Kaplan  
Steve Kujala

**Oboe**  
John Ellis, *Principal*  
Catherine Del Russo  
Valerie DiCarlo

**Clarinet**  
Gary Boyer, *Principal*  
Michael Grego  
Ralph Williams

**Bassoon**  
Carole McCallum, *Principal*  
Judy Farmer  
Leslie Lashinsky

**Horn**  
John Reynolds, *Principal*  
Mark Adams  
Joseph Meyer  
Todd Miller

**Trumpet**  
Warren Leuning, *Principal*  
Jon Lewis, *Associate Principal*  
Rob Frear

**Trombone**  
William Booth, *Principal*

**Bass Trombone**  
Robert Sanders

**Tuba**  
James Self, *Principal*

**Harp**  
Mindy Ball, *Principal*

**Keyboards**  
Leo Marchildon

**Timpani**  
Judy Chilnick, *Principal*

**Percussion**  
Wade Culbreath, *Principal*  
Scott Higgins

**Drums**  
Brian Miller, *Principal*

**Librarian**  
Stephen Biagini

**Assistant Librarians**  
Marty Frear  
Karen Smith

**Personnel Manager**  
Brian Miller

**Personnel Administrator**  
Ken Watson

**Manager**  
Steven A. Linder

**Operations Assistant**  
Christi Michelle Brockway

**Musical Assistant**  
Mitch Hanlon

**Stage Manager**  
William Wilson

# HOLLYWOOD BOWL

Sunday, September 5, 7:30 p.m.

*"Strike Up the Band!"*

AMERICUS BRASS BAND • RICHARD BIRKEMEIER, conductor  
AMERICAN WINDS CONCERT BAND • LARRY CURTIS, conductor  
ALLEN VIZZUTTI, trumpet

## *Presenting the Americus Brass Band*

KEY, arr. BEYER	<i>The Star-Spangled Banner</i>
HOBBS	<i>Americus Quickstep</i>
ERDMAN, arr. SCHWARTZ	<i>Sumter Light Guard March</i>
DOWNING	<i>Dixey's Land Medley Quickstep</i> (from the 4th New Hampshire Regimental Band Book)
Trad.	<i>Fireman's Polka</i> (from the Hosea Ripley Music Collection)
KIDERAGE, arr. SCHWARTZ	<i>Tenting on the Old Camp Ground</i>
DOWNING	<i>Kazoodie Ka Whirl Overture</i> (from the Manchester Cornet Band Book)
Trad. arr. SCHWARTZ	<i>Amazing Grace</i> (from Carrell & Clayton's Virginia Harmony)
ROOT and WORK	<i>Battle Cry of Freedom and Kingdom Coming Quickstep</i> (from the Brodhead Cornet Band Book)
ROSSINI, arr. MAYBERY	<i>William Tell Overture</i> (excerpt)
Intermission	

Civil War reenactment by the War Between the States Historical Association/Fort Tejon Historical Association

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## The Americus Brass Band

**F**rancis Scott Key's *The Star-Spangled Banner* was already a popular patriotic song during the Civil War and appears in several collections of brass band music from the era. After the war it became even more closely associated with the triumphant Union cause. *The Star Spangled Banner* did not become the national anthem until well into the 20th century.

The *Americus Quickstep* (1872) is an unusual march for the time with its expressive use of dynamics and the almost unheard-of modulation to C-flat in the second strain. The transparent instrumentation and shapely melodies are more akin to the best marches of Sousa than those of his contemporaries. The Americus Brass Band thanks Mark Elrod and Paul Mayberry for finding this wonderful march dedicated to the city that started the band so many years ago.

The *Sunter Light Guard March* was written in 1861 and dedicated to the original Americus Brass Band. The composer was F. W. Erdman, and this arrangement was created by current bandsman, Leigh Schwartz, working from the only surviving original edition of the march, a piano score from the Civil War era.

The *Dixey's Land Medley Quickstep* is an arrangement of six popular songs of the era, identified by the composer David L. Downing as originating in the southern United States. Despite the fact that these are southern tunes, this quickstep is from a Union band book. The songs included in this medley are "Mary, Mary," "Wide Awake," "The Fairest Of Flowers," "We'll Have A Masquerade," "Johnny Bowen," and of course, "Dixey's Land."

The *Fireman's Polka* was published just after the war by Hosea Ripley, a Maine musician, but the composer of this short program piece is, unfortunately, unknown. Written in a popular form of the time, the andante and polka, the music begins slowly and quietly as the firemen sleep peacefully in their beds. Suddenly, the fire bell rings out and the men spring to their wagon. They race through the streets to do their heroic duty and, having put out the fire, the townsfolk honor them with

three cheers, "Hurrah, hurrah, hurrah."

*Tenting on the Old Campground* is one of the best-known songs to come down to us from the Civil War. It was composed by Walter Kideridge, a New Hampshire song writer, and was equally popular with soldiers on both sides of the conflict. Despite the popularity of the song, there is no known band arrangement of it in any surviving civil war band book. This arrangement was also done by Americus Band member Leigh Schwartz.

The *Kazoodie Ka Whirl Overture* humorous piece of music was written before the war and is now considered to



be one of the most complex and technically demanding brass band pieces of the era. The overture is built around two popular minstrel tunes, "Pop Goes the Weasel" and "Wait for the Wagon." The title is a complete mystery but seems, in general, to be appropriate to the piece.

The melody of *Amazing Grace* was an American folk hymn tune of unknown origin that first appears in print in 1831. The text that transformed it into the inspirational hymn that it had become by the Civil War was written by American sea captain, John Newton in 1779. He was the captain of a slave ship and was inspired to write the poetic text later in life when he realized the terrible error of his ways. This arrangement features baritone hornist Loren Marsteller on the solo first verse.

The Brodhead Cornet Band is one of the relatively few civil war regimental bands whose music books have survived to the present. This march arrangement of two of the most popular Union songs of the war – *Battle Cry of Freedom* and *Kingdom Coming Quickstep* – probably penned by Kimberly himself, is a wonderful example of the regimental band music that still survives. Simple, elegant, and profoundly rhythmic; even today, one can hardly hear this music without standing and marching off at its sound.

The United States Marine Band, under the direction of Francis M. Scala, performed an arrangement of Rossini's *Overture to William Tell* in the years immediately preceding the Civil War. The arrangement that they played has been lost, but this modern arrangement is very much in the style of the period and demonstrates the high quality of the "professional" military bands of the era. This overture remained popular with brass bands throughout the 19th century and appears in the library of the Dodge City Cowboy Band at the beginning of the this century. It is not inconceivable that the Cowboy Band, associating of this music with the romance of the "old west," inspired the eventual use of this music in the popular radio drama, "The Lone Ranger."

— Richard Birkemeier,  
with historical assistance from Mark Elrod

## The American Winds Concert Band

**M**ost historians agree that Union Civil War brass band conductor Patrick Gilmore is the father of the American concert band. At the close of Gilmore's military career a trip to Europe offered him the opportunity to hear the developing woodwind sections of the French symphony orchestras, a sound that was new and impressive to his ears. The decision was made to add woodwinds to the brass bands, offering orchestrations and compositions never before heard by American audiences. One must remember that there were few orchestras in the United States at the end of the 1800s. This new medium, the concert band, was an immediate success with

## A B O U T T H E P R O G R A M

audiences which numbered in the thousands. In 1854, on the very day that Patrick Gilmore died, the nation's next most popular conductor, John Philip Sousa, was performing his first professional concert. Sousa spent his early musical career as a bandsman in the United States Marine Band, an ensemble he was later to conduct. It was during his tenure with the Marine Band that, because of its quality, it was designated as "the President's Own." In 1892 Sousa formed his famous "Sousa Band" which toured throughout the United States and Europe, with a world tour in 1910.

Interest in concert bands became so active that communities throughout the country were forming community bands of their own. Community park band concerts were the primary performance medium for live music at the time, setting the stage for an impressive growth for bands in the public schools, colleges and universities. Departments of music were enlarged to accommodate the public's desire for participation in these new performing ensembles. This country's music institutions continue today to produce internationally acknowledged exceptional wind and percussion players. Thus, the American Winds Concert Band performing tonight's concert is not a new idea, but a continuation of a wonderful music tradition, which is one of America's great cultural treasures.

— Larry Curtis

**T**imothy Mahr (b. 1956) is one of America's leading wind band composers. His *Fantasia in G* is inspired by the opening line of Schiller's poem "Ode to Joy." The melody is rather familiar, coming from Beethoven's famed Ninth Symphony.

Franz von Suppé (1819-1895) was a prodigious Italian-born composer, who created some 200 stage works for Vienna. He is best remembered for his overtures, which demonstrates his light, fluent style. The *Light Cavalry Overture* was transcribed for band by Henry Fillmore, one of the leading proponents of bands in America this century.

Perhaps the finest composer for wind and percussion instruments was Percy

Aldridge Grainger (1882-1961). He was famous for setting English and Scottish folk songs and spent the majority of his life an American citizen. Even before Bartók collected folk music, Grainger armed himself with an Edison Bell cylinder phonograph and several boxes of brown wax cylinder blanks and scoured the English Isles for folk singers, later carefully transcribing the music, staying true to the peculiarities of their performances. A popular and widely-traveled musician, Grainger not only performed at the Hollywood Bowl for four nights in 1928, but he married his wife, Ella, on stage at the conclusion of a concert on August 9 of that year.

**A Grainger Suite** begins with *Country Gardens*, a work which became one of Grainger's most popular tunes. He later shied away from the acclaim it brought him, once writing: "The typical English country garden is not often used to grow flowers in; it is more likely to be a vegetable plot. So you can think of turnips as I play it." *Blithe Bells* is a "free ramble" on "Sheep May Safely Graze" by J.S. Bach. Several settings were done, including one for band (with "tuneful percussion") in 1931. Grainger noted that the "ramble" is colored by "the thought that Bach, in writing the melody, may have aimed at giving a hint of the sound of sheep bells." *Molly on the Shore* is a combination of two tunes from County Cork, Ireland — "Temple Hill" and "Molly on the Shore."

With hundreds of published works for band, wind ensemble, orchestra, chorus, and chamber music, Alfred Reed (b. 1921) is one of the nation's most prolific and frequently performed composers. Literally translated as "The King's Highway," *El Camino Real* (1985) is named for the stretch of road connecting the 21 famous missions of California. Reed describes his composition: "The music is based on a series of chord progressions common to countless generations of Spanish flamenco guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world."

**The Irish Washerwoman** is perhaps one of the best-known jigs in the world. Originally a Scottish dance (c. 1790), it has become synonymous with Irish folk

music. It exists in hundreds of settings and arrangements, including this well-known composition by Leroy Anderson (from his 1947 *Irish Suite*).

A staple of any band's concert would be a virtuoso performance from a guest or member of the band. *Napoli*, by turn-of-the-century American cornetist Herman Bellstedt, gives the trumpeter an opportunity for acrobatic display.

This year has seen the centenary celebration of one of America's most beloved musicians and composers, the legendary Duke Ellington. Born in 1899, Ellington became one of America's most popular and revered musicians. He composed some 1500 works, ranging from three-minute pop songs to hour-long symphonies, ballets, and musical comedies. *Ellington! A Centennial Celebration* is intended to capture the spirit of Ellington in his jazz and concert works, presented in a "concert music" setting.

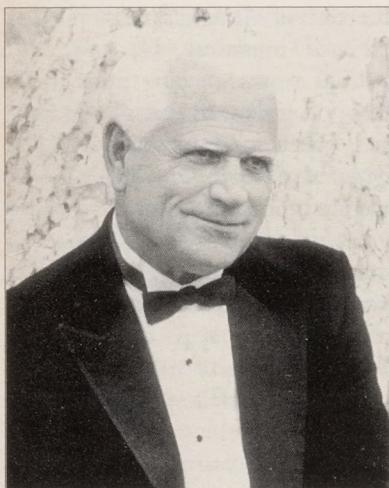
**American Civil War Fantasy** is a tone poem of sorts, portraying the Civil War era. The rumblings of marching drums and rallying songs follow familiar tunes depicting daily life in the North and South. Many popular mid-19th century tunes are heard, including "Camptown Races" and "When Johnny Comes Marching Home." The piece ends with new hope for a united country, rising up from the ashes to the strains of "Battle Hymn of the Republic."

Rarely has a composer captured the American spirit like John Philip Sousa. **Washington Post** was composed in 1889 for the newspaper of the same name to help promote an essay contest. **Stars and Stripes Forever** (1896) has become Sousa's most famous march, and ranks with the national anthem and "America the Beautiful" as one of our nation's most patriotic tunes. In fact, it was designated our National March in 1987. Sousa claimed he heard the work in his head during an ocean voyage from Europe back to America. After reaching shore, he set the music to paper, and created the masterpiece we cheer tonight.

— Tony Spano, Jr.

Tony Spano, Jr. is Music Director at Culver City High School's Academy of Visual and Performing Arts. He holds an MFA and DMA in conducting from UCLA.

Tonight's staged musical show is a historically accurate re-creation of the regimental brass band music of the Civil War, music that was meaningful and popular with civilians and troops on both sides of the conflict. The original **AMERICUS BRASS BAND** was founded in 1869 in Americus, Georgia. This modern version, conducted by **RICHARD BIRKEMEIER** and founded in 1976 at California State University, Long Beach, is now considered the foremost band of its kind in the world. They have appeared in the television mini-series *North and South*, *Son of the Morning Star*, the CBS movie *Once Upon a Texas Train*, and the Oscar-winning movie *Glory*. Their appearance tonight also features a Civil War reenactment. This show marks the band's Hollywood Bowl debut.



In addition to being an author, performer, and educator, conductor **LARRY CURTIS** is an internationally recognized authority on wind band literature. He is in demand for guest conducting appearances with ensembles in Japan, Scotland, Canada, England, Austria, Switzerland, Germany and Australia. During his 25-year tenure as Conductor of Bands at

California State University, Long Beach, their Wind Symphony was considered one of the nation's finest collegiate instrumental ensembles. Currently, Curtis serves as Director of Music, City of Long Beach, where he leads the nation's most distinguished professional community wind band and its related jazz ensembles. (The Long Beach Municipal Band is presently enjoying its 90th continuous year of service). This is Curtis' debut at the Hollywood Bowl.

Equally at home in a multitude of musical idioms, trumpeter **ALLEN VIZZUTTI** has visited 30 countries and every state in the union to perform with a rainbow of artists and ensembles,

### The Americus Brass Band

Richard Birkemeier, Conductor  
September 5, 1999

Patrick Mullen, David Scott,  
*B♭ cornet*  
Kurt Curtis, David Wailes,  
*E♭ cornet*  
Mike Steffens, Mitch Mocilnikar,  
*alto horn*  
Brad Harris, Gerald Wheeler,  
*tenor horn*  
Loren Marsteller,  
*baritone horn*

Philip Keen,  
*B♭ bass horn*  
Leigh Schwartz,  
*E♭ bass*  
Kenny Peters, Tim Catlin,  
*percussion*

*Players listed as they appear from left to right on the stage.*

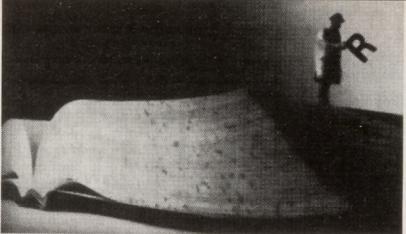
including Chick Corea, Doc Severinsen, the NBC *Tonight Show* Band and Woody Herman. Performing as a classical and jazz artist, often in the same evening, he has appeared as a guest soloist with symphony orchestras in Japan, Europe and the United States as well as solo performances throughout the world including at the Hollywood Bowl, Carnegie Hall, the Montreaux Jazz Festival, the Breckenridge and Aspen Music Festivals, and Lincoln Center. Additionally, Vizzutti is a writer, educator, and composer with premiere performances of his works by the Los Angeles Philharmonic, the Tonight Show Band, the Royal Philharmonic Orchestra, the London Symphony and the Summit Brass. Vizzutti last appeared at the Bowl in 1983.

**THE AMERICAN WINDS CONCERT BAND** has been created this year for the "Strike Up the Bands!" Spectacular. Drawn from the very best of L.A.'s wind and percussion players, this ensemble renews a tradition that hearkens back to the concerts in the parks by the bands of Sousa and Goldman. Led by acclaimed conductor Larry Curtis – known internationally for his rousing interpretations of the band and wind ensemble repertory – this inaugural year promises to be the beginning of an exciting new Hollywood Bowl tradition. □

### The American Winds Concert Band

Larry Curtis, Conductor  
September 5, 1999

<b>Flute</b> Patricia Cloud Teri Mason Cynthia Kelly	<b>Euphonium</b> Loren Marsteller
<b>Saxophone</b> Leo Potts, <i>soprano and alto</i> Christopher Bleth, <i>alto</i> Bill Liston, <i>tenor</i> Jay Mason, <i>baritone</i>	<b>Tuba</b> John van Houten, Jr. Norman Pearson
<b>Piccolo</b> Eileen Holt	<b>String Bass</b> Trey Henry
<b>Oboe</b> Joel Timm Jane Green	<b>Keyboards</b> Edmond Martel
<b>English Horn</b> Joel Timm	<b>Timpani</b> Scott Higgins
<b>Bassoon</b> Duncan Massey Phoebe Ray	<b>Trap Drums</b> Gordon Peeke
<b>Bass Clarinet</b> William Wellwood John Mitchell	<b>Percussion</b> John Magnussen John Wakefield Terry Schonig
<b>Clarinet</b> Clarence Padilla, <i>Concertmaster</i> Lawrence Hughes Lea Steffens David Hill Lemoine Taylor Patricia Massey Peter Nevin	<b>Guitar</b> Michael Higgins
<b>Trombone</b> David Stetson Charlie Morillas John Grab	<b>Personnel Manager</b> John van Houten, Jr.
<b>Bass Trombone</b> Craig Ware	



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Call (323) 850-1885 and ask us to fax you a complete menu of gourmet picnic dinners and deli items. You must order by 4pm the day before your event. Pick-up your dinner at the Picnic Basket Building near the 1st Promenade entrance. Or, if you have Box Seats, one of our friendly staff will serve your dinner in your box.

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Walk up to our Gourmet Express counter and order a gourmet dinner or deli meal packed to go, with everything you need. Located at the Picnic Basket Building near the 1st Promenade entrance.

### Refreshment Stands

A variety of other refreshments, including hot dogs, popcorn, ice cream, hot drinks, soft drinks, beer, wine and champagne are available at concession stands conveniently located throughout the Bowl.



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Tables are automatically provided for the box seats for all subscription concerts and most other evening concerts presented by the LA Philharmonic Association. For further information, please call (323) 850-2060.

### PICNIC AT THE BOWL

Nestled among the peaceful hills surrounding the Hollywood Bowl are areas perfect for your pre-concert picnic. Picnic areas open about 4 hours before each concert and tables are available on a first-come, first-served basis. Large groups (30+) may reserve selected areas through the Group Sales Office: (323) 850-2050.

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Let our experienced catering staff create your special event in one of our beautifully renovated areas. For further information about our private areas and menus please call (323) 850-1885.

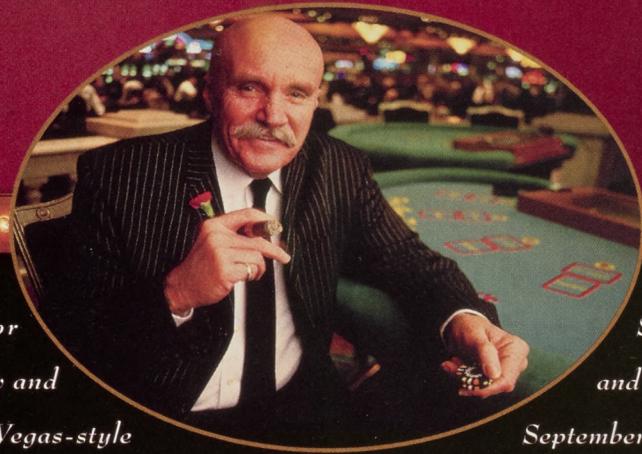
### HOLLYWOOD BOWL CATERING INFORMATION

For dining information call Hollywood Bowl Catering at (323) 850-1885 Monday - Friday 9am - 4pm. Credit cards accepted: MasterCard, Visa, American Express and Discover. All menu items subject to change.



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The 1998 Los Angeles Philharmonic High School Honor Orchestra performs at the Music Center.

# Los Angeles Philharmonic Honors

*1999 Fellowships for Excellence in Diversity Recipients and  
Members of the 1999 L.A. Philharmonic High School Honor Orchestra*

The Los Angeles Philharmonic Community Advisory Committee acknowledges the achievements of approximately 100 young Southern California musicians who have participated in the 1999 Philharmonic Fellowships for Excellence in Diversity and Los Angeles Philharmonic High School Honor Orchestra programs. These talented musicians were honored August 31st at a pre-concert dinner here at the Hollywood Bowl.

The Fund for Excellence in Diversity was established by the Community Advisory Committee in 1991, with a generous founding grant from the Herb Alpert Foundation. Dedicated to

increasing the ethnic diversity of American symphony orchestras, the Fellowships for Excellence in Diversity program is designed to identify, nurture and support talented instrumental musicians ages 16–30, from ethnic groups currently underrepresented in orchestras nationwide, in their pursuits of careers in symphonic music.

The Los Angeles Philharmonic High School Honor Orchestra comprises instrumentalists from Los Angeles City and County public high schools, as well as musicians who are members of a Los Angeles County youth orchestra. Honor Orchestra members are nominated by their public school music teachers or youth orchestra directors and selected

for the orchestra after a competitive audition. The orchestra plays side-by-side with the Los Angeles Philharmonic at the annual concert, "Night Out at the Music Center," at the Dorothy Chandler Pavilion. Repertoire for the concert is geared to the tastes and interests of young adults and their families.

The Los Angeles Philharmonic Community Advisory Committee includes advocates who believe the arts can serve as a bond among people as we build toward a more cohesive, livable community. The Committee advises the Orchestra on policies and programs that help develop a broader sense of ownership in the Los Angeles Philharmonic by our culturally diverse community.

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*Joni Weyl received a bone marrow transplant for breast cancer in 1995. She is now chairperson of our Arts Council, which is forming a collection of museum-quality fine art for City of Hope.*

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The following list represents annual gifts to support general operations and/or the Endowment Fund of the Los Angeles Philharmonic between May, 1998 and May, 1999.

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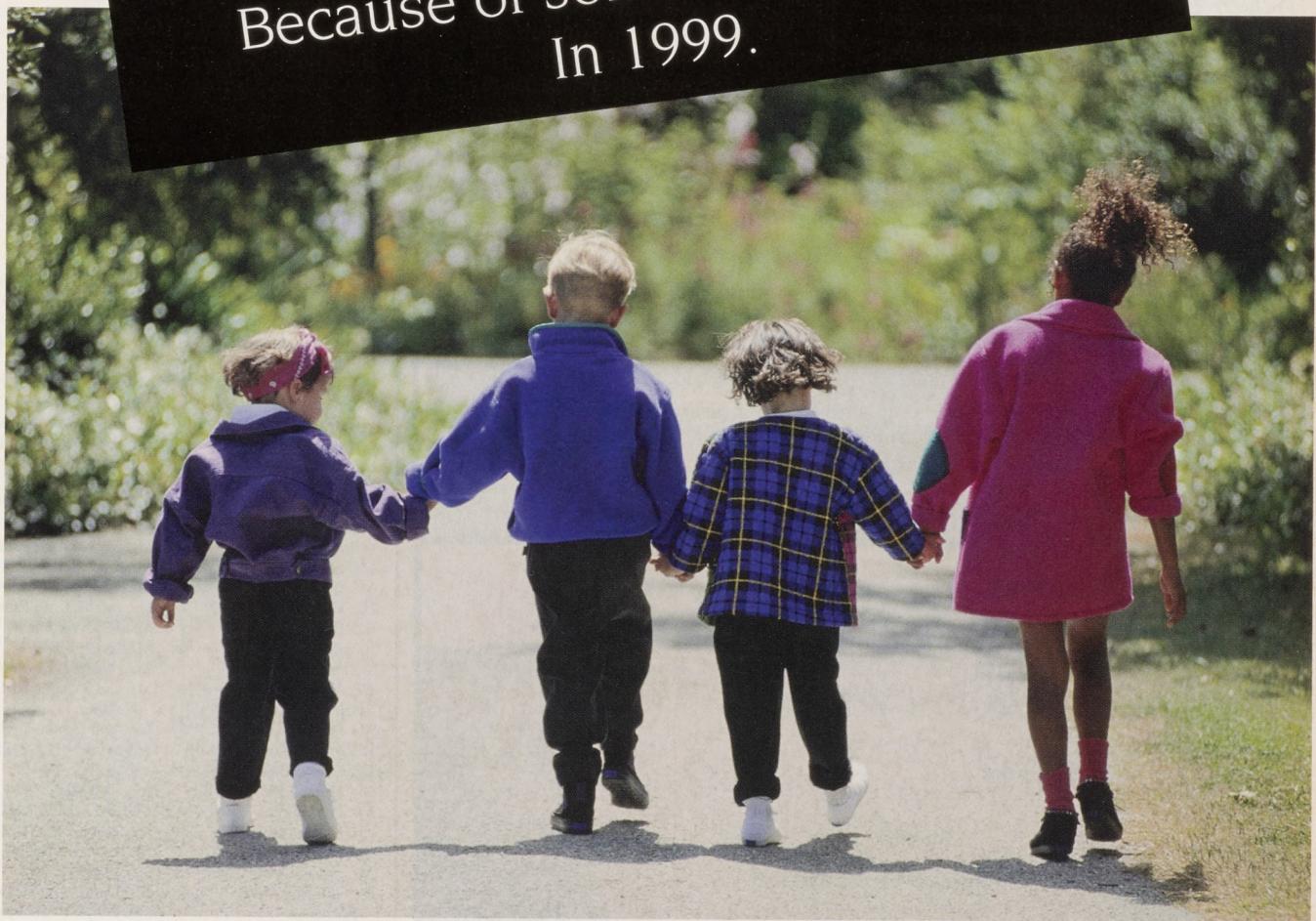
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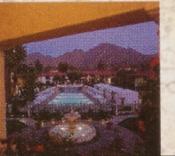
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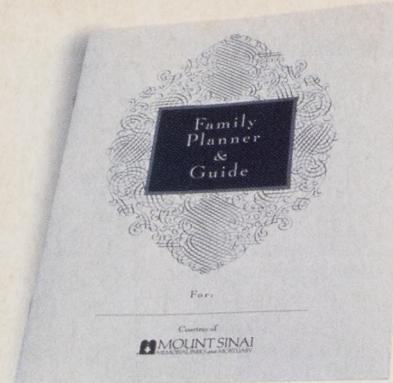
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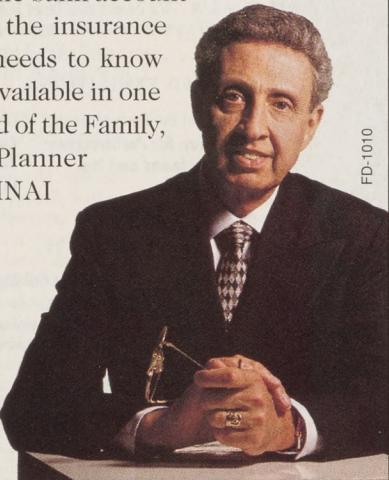
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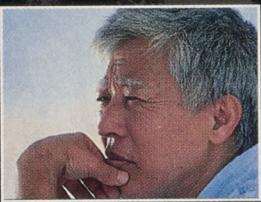
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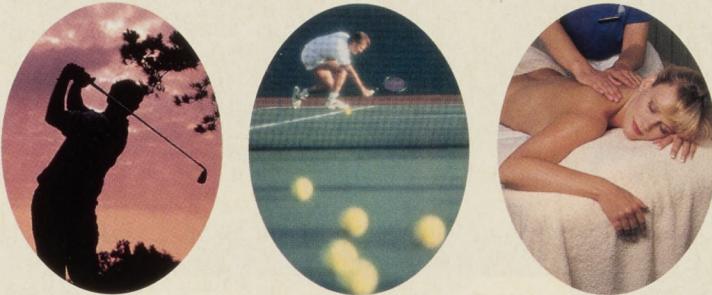
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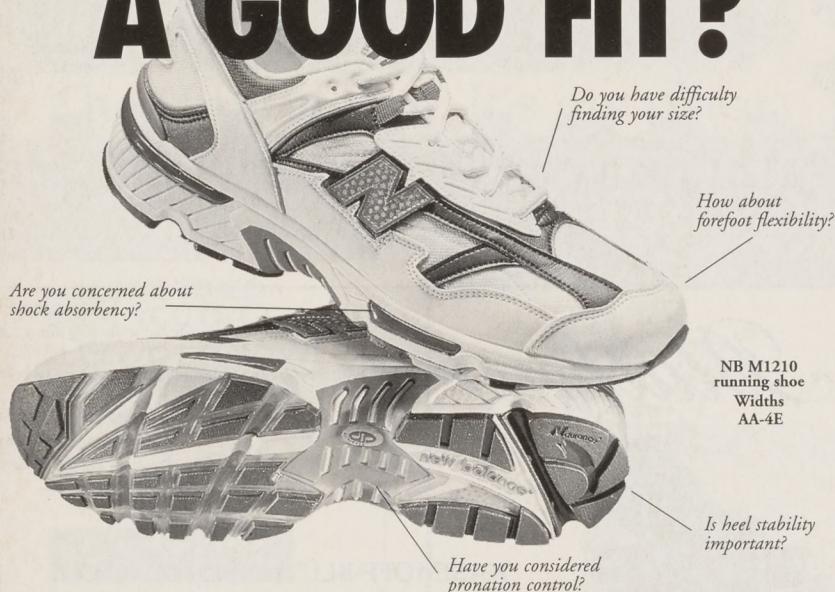
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Celebrating and acknowledging their successes and contributions, President of the Board Barry Sanders presents Los Angeles Philharmonic Association plaque to leaders of the Pasadena Junior Philharmonic Committee (l. to r.) Benefit Chair Anne Rothenberg, outgoing President Kay Quinn, and incoming president Karen Stracka.

## Friends of the **Hollywood Bowl**

...invite you to support this world-renowned entertainment venue. The 1999 season celebrates the Bowl's 78th year. The Bowl is the exclusive summer home of the Los Angeles Philharmonic, the Hollywood Bowl Orchestra, and the Clayton-Hamilton Jazz Orchestra.

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- Opportunities to purchase prime seats for selected Bowl concerts and special events
- 15% discount at the Bowl Store
- Invitation to selected orchestra rehearsals at the Hollywood Bowl

To receive a free membership brochure, please call the Volunteer Cottage (323) 850-2165.

## LOS ANGELES COUNTY DEPARTMENT OF PARKS & RECREATION

Outdoor concerts and picnic dinners are so relaxing and enjoyable on warm summer evenings and most music lovers think primarily of the wonderful musical programs here at the Hollywood Bowl. Not everyone, however, is aware that many other County sites also offer entertainment under the stars — or even "Under the Oaks."

Most Bowl patrons already are aware of the exciting cultural performances taking place across the freeway at the John Anson Ford Amphitheatre's "Summer Nights at the Ford." The intimate seating at the Ford lends a real feel of audience participation to the entertainment.

For the third season, the California Philharmonic Orchestra will perform classical concerts in a "Festival on the Green" summer series at the Los Angeles Arboretum in Arcadia. Music by the great composers of the world, with outstanding guest soloists, will highlight each of six Saturday evening concerts, starting at 7:30 p.m., with the final performance on September 18.

Another garden setting which features a wide variety of musical performances is Descanso Gardens in La Canada-Flintridge. Saturday and Sunday afternoon "Under the Oaks" programs begin at 1:00 p.m., are free with admission to the Gardens, and include the music, dance and storytelling of many countries.

Some neighborhood County parks also host concert series throughout the summer months. Steinmetz Park in Hacienda Heights offered Thursday evening concerts of wide interest in July and August.

At the Farnsworth Park Amphitheater in Altadena, evening concerts are scheduled each month starting at 7:00 in the evening, featuring Latin Jazz, a Country / Blues Celebration, a classical ensemble and more.

So, in addition to your Hollywood Bowl dates this year, try to attend a concert that may be closer to home!

For further information about summer concerts at County facilities and how to purchase tickets, where applicable, please contact the Department's Public Information Office at (213) 738-2961.

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## Woody Wilson Collection Comes to the Hollywood Bowl

Innovative fashion designer Woody Wilson, whose custom-tailored clothing is worn by many high-profile celebrities, has designed a special collection for the Lexus Jazz at the Bowl's new resident ensemble, the Clayton-Hamilton Jazz Orchestra. Wilson's engagement as designer reflects the important role of the Clayton-Hamilton Jazz Orchestra as the Hollywood Bowl places more emphasis on jazz.

The Woody Wilson design is unique to the Lexus Jazz at the Bowl series, reflecting a consistency from concert to concert but also reflecting the individual style of each band member. "Woody's artistry reflects not only the energy of the ensemble but also the personality of each of our guys," noted John Clayton, co-director and co-leader of the Orchestra and the Artistic Director of Jazz for the Los Angeles Philharmonic Association and Lexus Jazz at the Bowl.

### ATTENTION SUBSCRIBERS!

If you find you cannot attend a concert on your series, you may donate your tickets for resale by calling (323) 850-2000 any time before the performance begins. This provides both a valuable contribution to the Hollywood Bowl and an important community service, particularly by returning box seats, which are in such great demand. You will receive a receipt for a tax-deductible contribution for the amount you paid for your tickets, as well as the satisfaction of knowing you helped make it possible for others to enjoy the concert. Thank you!



# Picnic Perfection

*Moveable Feasts Across Los Angeles*

by Norm Chandler Fox

Whenever I'm privileged to be dining in a box at the Hollywood Bowl, I like to get up in the middle of the meal and walk around just to see the tantalizing meals that are being enjoyed by my neighbors. Whether you're at tables and chairs in a box, or relaxing in a regular seat, you can enjoy an *alfresco* feast, which is as traditional at the Bowl as the glorious fireworks. Often, I see international delicacies like Spanish paella accompanied by a robust ruby-colored rioja...or Swedish gravlax with dill sauce marrying well with icy shots of aquavit...maybe an Italian rosemary-scented roast chicken served with a classic Chianti...or a juicy all-American turkey burger on a seeded roll, mating perfectly with iced mugs of microbrewed ale.

Best of all, no one has to spend hours shopping for and then cooking these opulent meals, since so many establish-

ments in our midst offer gourmet picnics to go. As you head to the Bowl, you merely drop by to pick up your handsome boxes. Many spots have set menus as well as flexibility for allowing you to create your customized boxed extravaganza. The following places get a standing ovation for providing some of your evening's most memorable moments, even before the conductor lifts his baton.

### BISTRO GARDEN CAFE TO GO

This is the catering and take-out entity of the adjacent Bistro Garden, which is conveniently located on Ventura and Coldwater in the Valley. There are six different picnics along with many items for a personalized menu. Wonderfully tempting entrees are cold poached salmon with cucumber sauce, a tangy marine salad of shrimp, scallops and crab, or juicy slices of roast turkey with dilled potato salad. Desserts are equally enticing, particularly

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the creamy cheesecake with chocolate sauce, the buttery tarte tatin, or some down-home bread pudding topped with rum. *BG TO GO at Bistro Garden, 12930 Ventura Boulevard, Studio City, Phone (818) 366-3246; Fax (818) 501-5220; www.bistrogarden.com. Open Monday-Friday 11 AM-9 PM, Saturday-Sunday 7:30 AM-9 PM for breakfast (on weekends), lunch, dinner, and picnic boxes. All credit cards accepted.*

### CHIANTI RISTORANTE

Celebrating its 60th anniversary this year, Chianti Ristorante has been a tradition on Melrose Avenue in Los Angeles since 1938. Chianti, with its romantic interior and private booths, showcases the specialties of Northern Italy including such favorites as tender veal, housemade pastas, grilled fresh fruit, spit-roasted meats and fowl. Chianti Ristorante offers take-out picnics perfect for dining in style at the Hollywood Bowl or other al fresco venues this summer. There are four picnics to choose from, each containing a sandwich, salad, bread and dessert. Call Chianti for details or to place an order.

*CHIANTI RISTORANTE, 7383 Melrose Avenue (between Fairfax & La Brea Avenues), Los Angeles, Phone (323) 653-8333.*

### GELSON'S MARKET

Did you know that this chain's service deli counters offer specialized picnics? You can make up your own menu with yummy items like chicken breast stuffed with pine nuts and prosciutto, New Orleans shrimp cakes with lots of zing, an unusual vegetable Wellington in puff pastry, and crunchy cashew crusted chicken. There's also a wide variety of sandwiches, salads, vegetable side dishes, and hot breads. Desserts include fresh fruit salad, tarts drizzled in chocolate or old-fashioned creamy puddings.

*GELSON'S MARKET, Open daily for breakfast, lunch, dinner, and picnics. Locations include Calabasas, Century City, Encino, Newport Beach, North Hollywood, Northridge, Pacific Palisades, Tarzana, and Westlake Village. Major credit cards accepted.*

### HAMPTON'S HOLLYWOOD CAFÉ

Famous for its unusual hamburgers (including ostrich burgers and one redoubtable number topped with peanut butter and sour plum jam), this popular Hollywood spot also has a vast American menu with international flourishes. I like the Bombay turkey salad with a spicy peanut dressing, moist meatloaf with potatoes and scallions, and garlic lemon chicken. Besides getting food to go,

another idea is to dine here before the concert and leave your car in the restaurant's parking lot. Yellow Cab has agreed to take patrons to and from the Bowl for four dollars each way, and the taxis are found after the performance near the shuttle buses.

*HAMPTON'S HOLLYWOOD CAFÉ, 1342 North Highland Avenue, Hollywood, Phone (323) 469-1090; Fax (323) 469-0662. Open for breakfast, lunch, dinner, and picnics. Sunday-Thursday 10 AM-9 PM, Friday-Saturday 10 AM-10 PM, Sunday buffet brunch at 10 AM. All major credit cards accepted.*



### IL FORNAIO

Always packed, this Beverly Hills hotspot serves wonderfully authentic Italian specialties, and I love the aroma of the freshly baked goods wafting out of their on-premises bakery. After tasting the food, you'll get nostalgic for picnics in Portofino or Taormina. A great starter that travels well is the house antipasto (including grilled artichokes, bruschetta, and portabella mushrooms)...or try the warm panini filled with prosciutto and fontina cheese...and there's rigatoni with dry ricotta and eggplant, or fragrant rotisserie chicken. Your dolci should be buttery just-baked biscotti, or the flaky fruit tarts. *IL FORNAIO, 301 North Beverly Drive, Beverly Hills, Phone (310) 550-0303; Fax (310) 550-6356. Open Monday-Thursday 6:30 AM-11 PM, Friday 6:30 AM-midnight, Saturday 7:30 AM-midnight, Sunday 7:30 AM-11 PM for breakfast, lunch, dinner, and picnics. All major credit cards accepted.*

### LUNARIA

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can create your own moveable feast. I love the fresh seafood pasta, herby chicken breast with garlic potato salad, and grilled shrimp salad. Exquisite desserts include caramelized pear tart, raspberry clafouti, or crunchy chocolate almond torte. And if you order your picnic by e-mail, you get a 10% discount. The first cyber-picnic in L.A. at a reduced rate. *C'est magnifique!*

**LUNARIA, 10351 Santa Monica Boulevard, Los Angeles, Phone (310) 282-8870; Fax (310) 282-0502; www.lunariajazzscene.com. Open for lunch Monday-Friday 11:30 AM-2:30 PM, dinner Tuesday-Saturday 5:30 PM-11 PM, picnics available Monday-Saturday and can be ordered within six hours of certain call. All major credit cards accepted.**

## MAPLE DRIVE

A favorite of many celebrities, this handsome spot with its delightful nightly jazz and popular terrace also prepares unusually fine picnics. I'm fascinated with chef/owner Leonard Schwartz's chilled spicy shrimp soup, charred New York steak with horseradish sauce, and a crackling caramelized apple tart topped with billowing whipped cream. Or you might opt for tuna tartare with Japanese cole-slaw, poached salmon with remoulade sauce, and decadent chocolate fudge cake. Picnic orders are requested by noon of the day of the event, and by 6 PM on Friday for Saturday orders.

**MAPLE DRIVE, 345 North Maple Drive, Beverly Hills, Phone (310) 274-9800; Fax (310) 274-2782. Open for lunch Monday-Friday 11:30 AM-2:30 PM, for dinner Monday-Saturday 6 PM-10 PM. All major credit cards accepted.**

## MCCORMICK & SCHMICK'S

This first-rate collection of seafood restaurants brings the fresh, brisk flavors of the Pacific Northwest to L.A. Although you can get menu items packed to go, you might prefer settling back in the handsome dark wood and beveled glass surroundings and dining in the restaurant before heading up to the Bowl. I like starting with the iced oyster sampler, proceeding to creamy clam chowder, and then choosing between grilled swordfish with papaya compote, juicy halibut stuffed with crab and Brie, or tortilla-crusted sea bass. Special desserts include white chocolate cheesecake topped with fresh raspberries, or candied pecan pie crowned with whipped cream.

**MCCORMICK & SCHMICK'S, locations in Beverly Hills (310) 859-0434, Downtown (213) 629-1929, Pasadena (626) 405-0064, El Segundo Phone (310) 416-1123, and**

**Irvine (714) 756-0505. Open seven days for lunch and dinner. All credit cards accepted.**

## MICHAEL'S

The restaurant that started it all 20 years ago, continues to set the pace for contemporary fine dining. With walls adorned by the works of modern masters, including Stella, Hockney and Deibenkorn, Michael's is a model for refined elegance. The gorgeous, lush outdoor patio garden continues to delight even those familiar with the idea of relaxed formality. The pedigreed ingredients, cooked simply and presented beautifully keep Michael's the prototype for L.A. dining. Lunch or dinner, Michael's in Santa Monica continues to be a bit of paradise for those who appreciate both great art and fine cuisine.

**MICHAEL'S, 1147 Third Street, Santa Monica, (310) 451-0843. Open for lunch Tuesday-Friday and for dinner Tuesday-Saturday. All major credit cards accepted.**

## MUSSO & FRANK GRILL

Founded in 1919, this venerable spot is the oldest restaurant in Hollywood. The wood and leather dining rooms bring back a gentler era, and the bar still pours a fantastic martini. Because of its close proximity to the Bowl, this restaurant makes a perfect choice for dining before going to the concert. If you can resist the mountain of sourdough bread, order the cracked crab or cherrystone clams as starters...and then have delicate sautéed sand dabs or a juicy porterhouse steak. I also like the thick, broiled liver steak with onions. Old-fashioned desserts include creamy cheesecake, German chocolate torte, and one of the city's best renditions of rice pudding.

**MUSSO & FRANK GRILL, 6667 Hollywood Boulevard, Hollywood, (323) 467-7788. Open Tuesday-Saturday from 11 AM to 11 PM for lunch and dinner. All major credit cards accepted.**

## OFF VINE

Located in a 1908 craftsman bungalow, this spot will remind you of New England with its snug interior, winning porch, and garden. The entire menu (which includes some down-home favorites) is available to take out, which is so convenient considering the nearness of the Bowl. I recommend composing a box containing the wild mushroom salad, baked shrimp with chutney, New York steak sandwich on French bread, pecan breaded chicken, and vegetable lasagna. It's hard to decide between the Cajun turkey breast with jalapeño relish or the shrimp and Chinese vegetables over angel hair. Just make sure

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there's a slice of chocolate pecan caramel pie along with a wedge of flourless chocolate cake — all of which can be served innocently at intermission.

**OFF VINE**, 6263 Leland Way (1 block south of Sunset, just east of Vine), Hollywood, Phone (323) 962-1900; Fax (323) 962-1969. Open for lunch Monday-Friday, dinner nightly, and brunch on Sunday. Major credit cards accepted.

### PATINA

L.A.'s dynamic duo of Joachim and Christine Splichal help make this one of our city's most loved and respected restaurants. You can imagine how innovative their three picnic menus are. I'm torn between cold pea soup with shrimp tartare, seared beef tenderloin with wild rice, and chocolate mousse with a crème brûlée topping...and the skewered prawns, salmon with ratatouille, and almond cream fruit tarts. When you open the distinctive "Patina" box, your guests are going to be extremely happy that you volunteered to get the picnic fixings.

**PATINA**, 5955 Melrose Avenue, Los Angeles, Phone (323) 467-1108; Fax (323) 467-0215. Open for dinner nightly, lunch only on Tuesday. Picnic orders require 24-hour

advance notice and are available for pickup after 4 PM. All major credit cards accepted.

### PAVILIONS

For picnics, this chain of stores offers impeccable service along with an unbelievable selection of luxury items. Try the super Boar's Head deli cold cuts, over two hundred cheeses, freshly-baked artisan breads, salads, pasta, and crisp rotisserie chicken. Desserts include European tortes made with Belgian chocolate, and there are hundreds of fine wines and beers. The variations are up to you...perhaps Boar's Head Black Forest ham and imported Gruyère on a kaiser roll with bottles of icy ale...or maybe something simple like a ripe Brie, some berries, a crusty loaf of sourdough, and a bottle of brut French champagne.

**PAVILIONS**, locations throughout Los Angeles and Orange County. Open daily, and all major credit cards accepted.

### PINOT RESTAURANTS

Joachim and Christine Splichal keep on dazzling us with their authentic bistro cuisine at these attractive places located throughout our city. Each Pinot establishment has its own set of three picnic menus

inspired by a different region of France. Examples range from Café Pinot's Lyonnaise sausage in puff pastry to Pinot Bistro's ode to Burgundy with poached salmon and artichokes. There's Pinot Hollywood's tribute to Bayonne with Basque Chicken while the Pasadena branch of Pinot features Alsace with grilled beef and a Munster cheese salad. Picnic orders must be placed by phone or fax 24 hours in advance; boxes available for pickup after 4 PM at the restaurant where order was placed.

**PINOT RESTAURANTS**, locations as follows: *Café Pinot*, 700 West Fifth Street, Downtown L.A., Phone (213) 239-6500; Fax (213) 239-6514; *Pinot Bistro*, 12969 Ventura Boulevard, Studio City, Phone (818) 990-0500; Fax (818) 990-0540; *Pinot Hollywood*, 1448 North Gower Street, Hollywood, Phone (323) 461-8800; Fax (323) 461-3949; *Pinot Restaurant*, 897 Granite Drive, Pasadena, Phone (626) 792-1179; Fax (626) 792-4935. All major credit cards accepted.

### RENAISSANCE RESTAURANT

This restaurant, inside the Hollywood historical landmark Manor Hotel, makes me feel like I'm dining in a French Normandy castle. It's also close enough to the

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Bowl to provide a fine gustatory experience before going to the performance. You might start with a split order of duck risotto...and proceed to the lobster and shrimp ragout or delicate John Dory cooked in olives...or tender roasted lamb loin in a Burgundy sauce. The caramelized apple tart or the heavenly mango mousse make dessert a "must."

**RENAISSANCE RESTAURANT**, Manor Hotel, 5930 Franklin Avenue, Hollywood, (323) 960-3222. Open for breakfast, lunch and dinner daily, Sunday brunch. Most credit cards accepted.

### ROSTI

These congenial Tuscan places have six locations, and offer the kind of picnics you'd enjoy in the hills near Siena. Four set menus include such specialties as the succulent stone-pressed grilled chicken, prosciutto and Parmesano filled panini, and chicken breast topped with wild mushrooms. Other winners to fill your box include eggplant stuffed with ricotta, garlic spinach, rosemary potatoes, ravioli stuffed with artichoke, and gnocchi in pesto. For your *dolci*, try the really wonderful tiramisu,

or apple tart, or melt-in-your-mouth chocolate raspberry mousse cake.

**ROSTI**, locations as follows: 7475 Beverly Boulevard, Los Angeles (323) 938-8335; 931 Montana Avenue, Santa Monica (310) 393-3236; 233 So. Beverly Drive, Beverly Hills (310) 275-3285; 908 So. Barrington Ave., Brentwood (310) 447-8695; Encino Marketplace, 16403 Ventura Blvd, Encino (818) 995-7179; The Promenade at Westlake, 160 So. Westlake Blvd, Westlake Village (805) 370-1939. Credit cards accepted.

### URBAN EPICURIA

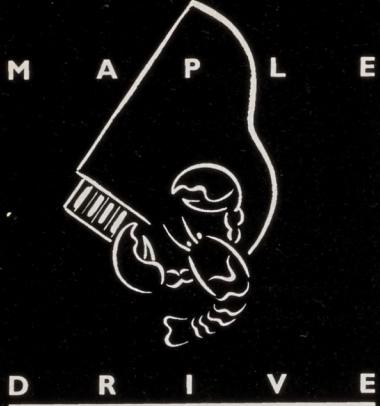
Now open for over a year, this spacious and welcoming store with a giant open kitchen offers elegant gourmet take-away cuisine prepared on the premises. This place is unique in having a Food Concierge who can answer all of your inquiries regarding combinations of courses for this memorable meal; the Food Concierge will customize your picnic from the enormous inventory of unusual delicacies. Or, you may choose from a set menu like, for example, shiitake mushroom canapés, radicchio salad, five-spice grilled tuna sandwich with Asian slaw, and a crunchy

pecan tart. There's a phenomenal selection of wines and ales, and even fresh flowers for your picnic table.

**URBAN EPICURIA**, 8315 Santa Monica Boulevard, West Hollywood, Phone (323) 848-8411; Fax (323) 848-7739. Open 10 AM-9 PM daily for lunch, dinner, and picnics. Most major credit cards accepted. □

Norm Chandler Fox is the travel and dining editor for Performing Arts magazine.





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310.393.3236

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818.995.7179

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# Great Grilling



**Mesquite Beef Skewers**

Just a few ingredients and you have all you need for a sensational grill party!

#### **Mesquite Beef Skewers**

- 1 pound top sirloin steak, cut into chunks
- 1 bottle (12 oz.) Lawry's Mesquite Marinade with Lime Juice, divided
- 1 green bell pepper, cored, seeded and cut into  $\frac{1}{2}$ -inch pieces
- 1 red onion, cut into chunks
- 16 mushroom caps
- wooden skewers

In large resealable plastic bag, combine beef and  $\frac{1}{3}$  cup marinade; seal and shake to coat. Marinate in refrigerator for at least 30 minutes; discard used marinade. On wooden skewers, thread beef, green pepper, red onion and mushrooms. Grill or broil to desired doneness, turning once and basting often with additional marinade.

Makes about 16 skewers.

**TIP:** Soak wooden skewers in water for about 30 minutes before using to help reduce burning.

Prep Time: 10 minutes  
Marinate Time: 30 minutes  
Cook Time: 8-10 minutes

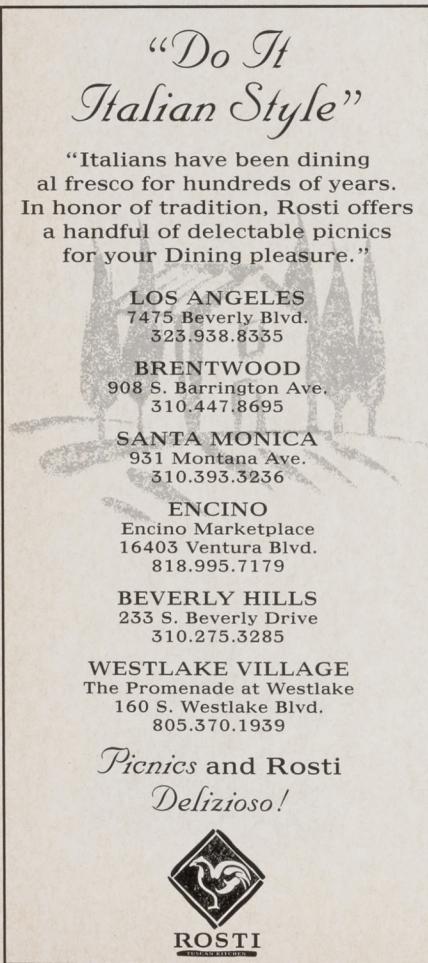
#### **Chicken Teriyaki Kabobs**

Teriyaki flavor highlighted with pineapple juice is delicious on the barbecue.

- 1 pound boneless, skinless chicken breasts, cut into 1-inch cubes
- 1 cup Lawry's Teriyaki Marinade with Pineapple Juice, divided
- $\frac{1}{2}$  teaspoon Lawry's Seasoned Pepper
- $\frac{1}{2}$  teaspoon Lawry's Garlic Powder with Parsley
- 2 medium zucchini, cut into  $\frac{1}{2}$ -inch slices
- 1 medium green bell pepper, cut into 1-inch squares
- 1 small red onion, cut into  $\frac{1}{2}$ -inch cubes
- Skewers

In large resealable plastic bag, combine chicken and  $\frac{3}{4}$  cup Teriyaki Marinade with Pineapple Juice. Marinate in refrigerator for 30 minutes. Remove chicken from marinade and discard liquid. Sprinkle chicken with seasoned pepper and garlic powder with parsley. Thread chicken on skewers alternating with remaining ingredients. Grill for 10 minutes on each side, basting with remaining  $\frac{1}{4}$  cup marinade.

Makes 6 servings.



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FROM OUR PERMANENT COLLECTION



FROM OUR FALL EXHIBITION

*Star Wars: The Magic of Myth*, was developed by the Smithsonian's National Air and Space Museum. The exhibition was organized for travel by the Smithsonian Institution Traveling Exhibition Service (SITES). All artifacts in this exhibition are on loan from the archives of Lucasfilm Ltd.

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Joseph Blackburn (American, born England, ca. 1730-1778). *Portrait of Thomas Wentworth*, 1761, oil on canvas. Gift of Mrs. John Sheafe Douglas, 19:57:12. Returns to galleries in 2000.  
Darth Vader. Photograph by Eric Long and Mark Avino for the exhibition *Star Wars: The Magic of Myth*. *Star Wars™* and © 1997 by Lucasfilm Ltd. All rights reserved.

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## Los Angeles County Arts Commission

There are over 1,000 arts organizations and 150,000 working artists in the County of Los Angeles, creating the largest concentration of arts activity in the United States. The mission of the Los Angeles County Arts Commission is to foster excellence, diversity, vitality and accessibility of the arts in this extraordinary community. The Commission provides leadership in cultural services of all disciplines for the County, including funding and technical assistance, information and resources to the community, artists, arts organizations and municipalities.

Producing the Summer Nights at the Ford series is just one of many Commission activities. The Commission also produces the annual Los Angeles County Holiday Celebration at the Music Center (broadcast live on KCET), the Los Angeles County-Wide Arts Open House the first Saturday in October and more than 100 free concerts in public sites each year in partnership with the Musicians Trust Fund Program.

The Los Angeles County Arts Commission was also a key player in the largest cultural tourism promotion in the United States — California: Culture's Edge, launched in the spring of 1998. The Commission convened the California Cultural Tourism Coalition, comprised of the California Arts Council, California Division of Tourism, Hyatt Hotels & Resorts, United Airlines, American Express, Los Angeles Convention & Visitors Bureau, City of San Diego Commission for Arts & Culture, San Francisco Art Commission and San Francisco Grants for the Arts. The centerpiece of the coalition's program was the promotion of 13 themed itineraries that focus on the cultural opportunities to be found in Los Angeles, San Diego and San Francisco and suggest 9-15 day stays in California.

The campaign achieved one of the most significant returns of any American Express destination marketing program to date. Of the 200,000 people who received

the travel planner detailing the itineraries, 115,000 traveled to California and spent \$154,664,870. After seeing the travel planner in Travel & Leisure magazine, 30,000 readers requested additional information on California's attractions. The coalition has been cited as a national model for public-private cooperation in the field of cultural tourism and the Arts Commission received an award for innovation from the County's Productivity Commission for this program.

The Los Angeles County Arts Commission, founded in 1947, is the second oldest public arts agency in California, San Francisco's having been established one year earlier. The Commission is an advisory group to the County Board of Supervisors consisting of 15 members, three appointed by each County Supervisor. Originally called the Music Commission, the name was later expanded to include the words "and Performing Arts" to recognize the growth of the arts community. Its present name was adopted in 1997 to signify support of all nonprofit arts.

### LOS ANGELES COUNTY ARTS COMMISSION

374 Kenneth Hahn Hall of Administration  
500 West Temple Street  
Los Angeles, CA 90012  
(213) 974-1343

[www.lacountyarts.org](http://www.lacountyarts.org)

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The star-studded black-tie Gala will take place on October 9, 1999 at the Dorothy Chandler Pavilion. The glorious concert will be followed by gourmet dining and dancing on the Music Center Plaza.

If you attended last year's Gala, you know the treat that awaits you. Don't miss the chance to reserve your spot at this exclusive event! Call (213) 972-0737 and get your tickets before we're sold out!

# Valenti International

*Today's Most Eligible, Single, Successful Men and Women Turn to America's Top Matchmaking Specialist for the Most Important Decision of Their Lives*

Those who seek to achieve results in today's rapidly accelerating society understand the need to take immediate action and appropriate measures to get what they want out of life.

Never before has there been more emphasis on healthy relationships, family togetherness, and emotional well-being as the necessary foundation leading to a road of lifelong success. Yet with time as our most precious and limited resource, it has become increasingly difficult for high achievers to balance their life's work, cultural and academic activities, and the time available to invest with loved ones.

With this in mind, it is easy to see and understand why today's most intelligent and successful individuals, in search of their life partner, are taking more care and precaution when it comes to choosing their mate.

For years, we have seen the appearance of practically every fathomable method of pairing individuals and individuals pairing themselves from well-meaning friends and family to singles' parties to the internet superhighway. Undoubtedly however, if you are an attractive, successful, relatively private, selective or persnickety individual, you have found that the more you have to offer the more difficult it seems to find the person who is right for you.

Discerning people today want more out of their lives and their relationships. There is clearly a special focus when it comes to the selection process for finding a potential romantic companion. Most people recognize the value of engaging an expert to assist them in their personal search. The question is: "How do you find an expert you can trust?"

Valenti International of Rancho Santa Fe, California is the only company of its kind that consistently attracts and produces results for a select, worldwide clientele of



Irene Valenti

quality individuals in their quest for a suitable and compatible life partner. Irene Valenti, president and founder, is personally involved in every aspect of her business. She truly understands what today's most exceptional individuals must endure in order to find a compatible life partner.

With a staff of skilled Ph.D. psychologists and an experienced team of professionals, Irene Valenti is able to meet with and get to know her clients personally while working with her staff to create a solid foundation for providing the best recommendations to her clients for potential marriage partners. "The only risk with regard to retaining my services is the risk of drastically increasing your options and actually meeting the right person," Valenti states.

Valenti International takes into consideration social and economic backgrounds, family values, and interests as well as personalities and other considerations necessary for a successful match. The term "Matchmaking in the European Tradition," always coupled with Valenti International's name, represents an established professional process carefully structured to promote the best results for each client. There are no impersonal methods or computers used for making or selecting introductions. "Each personal interview or recommendation is made on a comfortable and selective, one-to-one basis. My clients achieve success without feeling that their time is taken for granted," says Irene Valenti.

Clients of Valenti International range from the comfortable to the extremely wealthy, embracing all ages and a variety of backgrounds and cultures. "I am always impressed with the quality of people my service attracts," says Valenti, who continues to position her reputable company through service excellence and quality advertising. "There is nothing more satisfying to me than to see my clients achieve the happiness they deserve."

If you or someone you know would like to find that special someone, call Valenti International at (619) 759-9239 or (800) 200-8253. A private and confidential appointment can be arranged at no charge. □

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**O**n behalf of the entire Los Angeles County Board of Supervisors, I'm very happy to welcome you once again to another season of outstanding entertainment at our Hollywood Bowl. As Supervisor for the Third District, it's my special privilege to be associated with this unique and historic outdoor facility. The Bowl is justly world-famous as one of the nation's premier performing arts showcases and the summer home of the Los Angeles Philharmonic, but it is also much, much more. This year the Bowl begins staking out new musical territory as one of the most exciting and adventurous venues for world music and dance, as befits a region as diverse and cosmopolitan as ours. Once again, we thank the MTA for supporting the park-and-ride program which enables concertgoers throughout the County to share the Bowl experience. So enjoy the Bowl's unique alfresco dining, enjoy the memorable performances, and enjoy your summer evenings at the Bowl!

ZEV YAROSLAVSKY



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# HOLLYWOOD BOWL 99

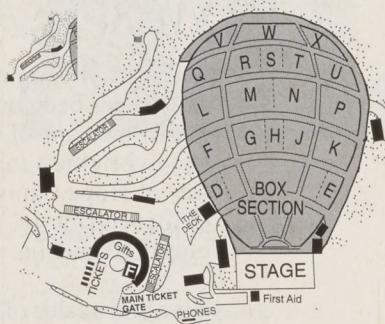
## GENERAL INFORMATION

**FAA Pilot Request.** The Federal Aviation Administration has once again requested that all pilots avoid flying over the Hollywood Bowl area when the white strobe lights and searchlights are on during Hollywood Bowl evening concerts, from 6 p.m. to 12 midnight. The FAA also plans to adjust the traffic flow patterns wherever possible to minimize the noise, and will make special announcements to pilots on the Automatic Terminal Information Service (ATIS) at airports within the Los Angeles Basin, advising pilots to avoid flights over the Bowl area during concert periods.

**First Aid.** In case of illness or injury, please see an usher, who will escort you to the First Aid Station.

**Lost and Found.** Any lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days from the date on which they are found. For information, call (323) 850-2060.

**Photographs.** Your use of a ticket constitutes acknowledgment of willingness to appear in



**Please note:** No smoking is allowed in the Hollywood Bowl's theater area. The shaded areas of the map indicate the nonsmoking areas of the Bowl. Smoking is allowed in other areas of the Bowl grounds.

photographs taken in public areas of the Hollywood Bowl and releases the Los Angeles Philharmonic Association, its lessees, and all others from liability resulting from the use of such photographs.

**Tickets For Bowl Events.** Hollywood Bowl tickets are readily available at many locations throughout Southern California, including Ticketmaster outlets in Robinsons-May, Tower Records, Ritmo Latino, and selected Wherehouse stores.

Before tonight's concert, you can buy seats for any of this season's performances at the Bowl Box Office. Beginning June 27, the Box Office is open Mondays through Saturdays from 10 a.m. to 9 p.m., and Sundays from 12 noon to 8 p.m., through September 19. (The only exception is Labor Day, September 6, when the Box Office will be closed.) The Box Office is open on all concert nights until 1/2 hour after the start of the performance.

The Box Office accepts Visa, MasterCard, Discover, and American Express. Credit card phone orders may be placed by calling Ticketmaster at (213) 480-3232, (714) 740-2000, (619) 278-TIXS, or (805) 583-8700. Please note that there is a Ticketmaster service charge for telephone and outlet orders.

## SERVICES FOR PATRONS WITH DISABILITIES

**Seating.** Seating areas for patrons who use wheelchairs or who are semi-ambulatory and companions are located in the garden box seating section, in Sections D and E (accessible off the 2nd Promenade), and all along the 3rd Promenade.

**On-Site Transportation.** Motorized cart service is available to assist people with limited mobility in moving within the Bowl, particularly between Odin Street accessible parking and the Box Office Plaza. A designated station is located near the accessible Odin Street parking lot. Pick-ups can be arranged after performances, back to the BowlExpress service. As you enter the Bowl, ask a parking supervisor to contact the Facilities Access Manager for assistance.

**Assistive Listening Devices.** Headsets are available on loan, free of charge (with a deposit), through the House Manager's Office, located on the east side of the 1st Promenade.

**Restrooms.** The restroom facility adjacent to the Odin Lot path is accessible, as are the restrooms adjacent to the West Gate entrance and those off the 3rd Promenade. There are also accessible restrooms located in the Hollywood Bowl Museum and the Patio Restaurant — both accessible off the Odin Lot path.

**Telephones.** An accessible-height telephone is located near the Box Office Plaza, near the elevator. Public telephones near the Main Ticket Gate and the West Gate have volume control and are hearing-aid compatible.

**Dining.** Picnic area No. 5, near the 3rd Promenade, is accessible. The picnic area atop the Box Office Plaza is accessible via the elevator in the Box Office Plaza. People may bring picnic baskets and dine in their seats or may order (no later than 4 p.m. the day before the concert) a picnic dinner to be delivered to seating in the box seat section. Call (323) 850-1885 for information and prices. Accessible concessions are located in the Box Office Plaza and near the 3rd Promenade.

**Parking.** Accessible parking for patrons with disabilities is available in two locations and prices. Parking often sells out in advance. It is strongly advised that patrons purchase parking well in advance of the concert by phone: (323) 850-2000 — or TTY (323) 850-2040, Department 12. Limited, "night-of" parking is available in the Odin Street lot. Proper identification is required both to purchase parking and to utilize the Bowl's designated parking areas. (A placard alone is not accepted as complete identification.)

**Alternate Transportation.** There are 15 BowlExpress Park & Ride lots and three BowlExpress

Shuttle sites in locations within Los Angeles County. The service from all BowlExpress sites is lift-equipped. For current information, please call (323) 850-2000 or TTY (323) 850-2040. Tickets may be pre-purchased through Department 12.

**Purchasing Tickets.** Tickets may be purchased by mail, phone, TTY, or fax order, through Ticketmaster, or in person. The Box Office windows for patrons with disabilities are at accessible heights. Phone orders may be placed by calling (323) 850-2000 or TTY (323) 850-2040 and asking for Department 12. Credit card orders may be placed via fax (323) 850-2155 sent to the attention of Department 12.

**Further Information.** The Los Angeles Philharmonic has published a newly updated *Guide to the Hollywood Bowl for Patrons with Disabilities*, which includes additional information about the Bowl. Please contact Department 12 to request a copy of the Guide. Phone information year-round is available at (323) 850-2000 or TTY (323) 850-2040.

We welcome your comments and suggestions of ways to improve our service. Please address your comments to: Leni Isaacs Boorstin, Public Affairs Director, Los Angeles Philharmonic Association, 135 N. Grand Ave., Los Angeles, CA 90012.

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